THE NEW YORK DRAMATIC MIRROR

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ADA LEWIS.

AT THE THEATRES.

Daly's.—Rosina Vokes.

THE ROSE.

Play in one act, by Minnie Maddern Fiske.

Count Chateau de Rohan	Felix Morris
Frederick	Grant Stewart
Baptiste	Ferdinand Gottschalk
Marie, Countess de Rohan	Flora Clitherow
Tilda	Florence Wood

THAT LAWYER'S FEE.

Farcical sketch in one act, adapted from the French by H. Beerbohm Tree.

Edwin	Courtenay Thorpe
Mr. Crook	Ferdinand Gottschalk
Augelina	Rosina Vokes

A DOUBLE LESSON.

Comedietta in one act, by B. C. Stephenson.

Sir John Moncrieffe	Ferdinand Gotts. halk
Primmer	Felix Morris
Harry Fielding	Courtenay Thorpe
Lady Moncrieffe	Flora Clitherow
Perkins	Marion Kilby
Miss St. Almond	Rosina Vokes

That Rosina Vokes' metropolitan vogue, after many years of favoritism, is still enviable, and her annual visit at this season has grown to be expected as well as enjoyable, was shown at Daly's, Monday night, when, coincidental with the first sultry evening, she delighted an audience of good size and unmistakable quality.

The bill consisted of three one-act plays, the first of which, The Rose, qualified the usual Vokes programme of mirth by a potent touch of pathos.

The Rose illustrates the story of a former French *roué* prematurely aged, who, after five years of happiness with a pure young wife discovers that she, though faithful and attentive to him, loves his physician, a handsome, manly fellow, who, to avoid compromising the wife, whom he loves, is about to withdraw from the scene. The husband insures the ultimate felicity of the young lovers by sacrificing himself, the medium being a narcotic, against an overdose of which he has been warned by the physician.

The Rose is as delicate in construction as the flower which titles it. The author has drawn its characters with so deft a hand that they stand clearly individualized in the text, without the aid of the clever contrasting personalities of the players; and while the episode is developed with a notable literary gift, its stage *finesse* is the work of an artist. It simulates the natural and is nowhere even suggestive of exaggeration.

The audience was evidently surprised at so pathetic a picture in the repertoire of so confessed a comedy company; but it appreciated the play nevertheless.

It was in competent hands. Felix Morris was the husband. His make-up at first suggested a too literal waste of years, but as he developed the character with touches of mobile art, it was seen that he had studied every detail of the characterization with a care as rare as the portrayal was finished. His only lack of power to impress was in the profounder shades of pathetic feeling.

Flora Clitherow displayed the moods of the wife quite happily; Mr. Gottschalk gave a well-defined picture of the valet; Grant Stewart, save for a hint of abruptness, was a seemly lover; and Florence Wood's short participation as the mulatto maid was artistic and effective.

The Lawyer's Fee is purely farcical. Husband and wife quarrel, and separately resolving upon a separation meet before the same lawyer, to whom they pour out their woes so volubly that he is not permitted to speak. They finally decide, despite his deprecatory pantomime, that he has schemed to part them, and leave after giving him a joint fee, but not until Mr. Thorpe has shown some of his most fetching low comedy and Miss Vokes has voiced a song in her inimitable fashion and danced as she alone can with perfect safety. Mr. Gottschalk's lawyer was in line with the efforts of the others.

A Double Lesson, which is not novel here, was acted in the sprightly and finished manner of this company. Miss Vokes as Miss St. Almond develops some of her most amusing possibilities. Mr. Morris gives a delightful picture of the Scotch butler, and Messrs. Thorpe and Gottschalk gave new evidences of their fitness for such an organization.

Miss Vokes at one interval was literally hidden by floral tokens. J. A. W.

Palmer's.—Jupiter.

Comic opera in two acts by Harry B. Smith and Julian Edwards. Produced May 2.

Dentatus	H. M. Imano
Grampus	Fred. Clifton
Pyrrhus	Charles Revere
Pandora	Laura Joyce Bell
Sergius	Josephine Knapp
Juno	Hilda Hollins
Claudia	Maud Hollins
Lucilla	Sylvia Thorne
Venus	Miss Boyd
Jupiter	Digby Bell
Spurius Cassius	

The Summer spell of comic opera opened at Palmer's Theatre with Jupiter, the libretto of which is by Harry B. Smith, and the catchy and sparkling music by Julian Edwards.

The opera is one of the most genuinely funny and free from vulgar buffoonery of any that has been presented for a long time past. The plot is very simple. Sergius, a charioteer, in love with Lucilla, arrives at the slave auction in Rome just in time to see her sold. At the same moment Jupiter, who has come down to earth on a tear arrives in Rome, and being appealed to by Sergius for help proves his power to give it, by transforming himself into the likeness of Spurius, a drunken cobbler. Sergius, finding that the change was made by a magic cap, steals the talisman. Jupiter, deprived of it, and powerless, is arrested as the drunken cobbler, while Sergius changes the cobbler into Jupiter. The pair ascend to Olympus, where Spurius makes love to Juno and turns everything topsy-turvy in the region of the divinities till the real Jupiter gets back to set things right.

Many very diverting situations occur in natural sequence. Josephine Knapp looked superb as Sergius and gave a spirited delivery of charioteers' song. Sylvia Thorne was Lucilla.

Pandora, the cobbler's cook, was acted by Laura Joyce-Bell with all her comic vim. Hilda Hollins filled the role of Juno and Maud Hollins that of Claudia, the latter very satisfactorily.

Venus was represented by Miss Boyd. The principal male parts were the dual role of Spurius and Jupiter, acted by Digby Bell in his best manner.

A shoemaker's song and a topical song were encored.

Dentatus, a patrician, by H. M. Imano; Grampus, the slave dealer, by Fred. Clifton, and Pyrrhus, the slave dealer's clerk, by Charles Meyers, rendered their respective parts with vivacity and amusing methods.

Considered as a spectacle, the piece is beautiful, the classic scenery by Homer Emmons was applauded, and the costumes were pretty. A mechanical elevator to Olympus was a novel and ingenious property, designed by Ed. Siedl.

People's.—Dangers of a Great City.

A four-act comedy-drama by Oliver North. Produced May 2.

Ruth Fielding	Ramie Austen
Ed. Vaughn	Dore Davidson
George Fielding	Edwin Brewster
Larry Lunnion	George W. Neville
Doc Knuckleby	Charles Hayne
Mark Lanyards	H. B. Harkins
Mabel Westbrook	Celia Alsberg
Mother Thunder	Maggie Graham

At the People's on Monday night Dore Davidson and Ramie Austen appeared in a new four-act comedy-drama entitled, Dangers of a Great City, from the pen of Oliver North, and judging from the applause and the several curtain calls, the piece appears to please. The play abounds in incidents characteristic of melodrama.

The plot tells the downfall of a Wall Street broker through the villainy of another. The villain afterwards becomes mixed up in the barter of a stolen diamond of great value, and in his effort to obtain it kills the real thief. He accuses the brother of the daughter of his former friend and benefactor as the murderer, and the heroine of the piece after vowing to be avenged against the man that ruined her father, pursues the villain in various changes and disguises and eventually traps him. In the meanwhile, she becomes the wife of the very detective who is seeking for the murderer, and consequently many complicating situations occur.

Miss Austen acted her several roles with versatility and force, and was frequently very effective.

The company was generally well cast and several character hits were well acted—particularly those played by Charles Hayne, H. B. Harkins and E. L. Dunne.

Windsor.—The Harvest Moon.

A romantic drama in four acts, by James M. Martin. Produced May 2.

Rev. Horace Deerwood	A. H. Stuart
Sir Charles Gordon	Harry D. Clifton
Tony Barrington	O. H. Barr
Dr. Grimes	George H. Conner
Simon Snipe	Paul Davis
Hardfast	Frank Richardson
Clara	Jessie Bonstelle
Blanche	Agnes Burroughs
Mrs. Edith Oakley	Janauschek

Madame Janauschek, who is about to retire from the stage, presented for the first time in New York city, and will for the last time, next Saturday night, present The Harvest Moon, a romantic drama in four acts, by James M. Martin. The plot of this successful play, which has been described at length in these columns, held the interest of the audience throughout the performance.

The leading role, Mrs. Oakley, was taken by Mme. Janauschek, who received a curtain call after every act. The audience showed that they fully appreciated the work of this admirable actress. The supporting company was also very effective, O. H. Barr, A. H. Stuart, Agnes Burroughs, Jessie Bonstelle, and Harry D. Clifton being worthy of special mention.

Park.—Starlight.

Jarbeau made her initial bow in Broadway as a star at the Park Monday night. It was a smiling audience of well-wishing friends that greeted her, and ere Starlight had passed away they were satisfied with the verdict. The star had renewed the triumphs of other days. Chic, charming and captivating, Vernona had sung, danced and laughed her way right into the hearts of all. The vehicle that served to introduce Jarbeau proved to be a farce-comedy of the regulation order. There was the old familiar rough-and-tumble Irishman; the sauerkraut-eating Dutchman; the ubiquitous low comedian (who ever and anon kicks himself, presumably out of respect to his auditors), and the bevy of pretty girls. Starlight, however, goes with a vim and dash from start to finish. It is presented by a number of people, who, although new to the metropolis are, nevertheless, decidedly clever. In fact, the entertainment is far more pleasing than many similar ones given by more pretentious organizations.

Koster and Bial's.—Variety.

Carmencita, the queen of dance, was seen in a novelty at this popular resort last night. She danced the *caballero de gracia*, with a large chorus attired in the picturesque costume of Andalusia. In addition, Carmencita appeared in *la jota*, which has become a favorite with the public.

Florrie West was seen and heard in dances and song. She has tickled the fancy of Koster and Bial's patrons. The Spanish Students gave several new mandolin selections, and the travestie of Fra Diavolo was given with spirit.

The programme also included several entertaining performers, such as the gymnast, Jules Keller; the juggler, Sparrow, and Dagmar and DeCelle.

Tony Pastor's.—Variety.

Another strong bill was presented last night at Tony Pastor's—a bill brimming over with good things.

Lydia Yeamans, the most artistic of music hall singers, and the popular Dutch Daly are among the features. So is Katie Rooney, who gives striking imitations of her late father.

Bonnie Thornton, the vocalist; Billy Carter, the banjoist and fun maker; Mlle. Carrie, the clever bell-ringer; Harry La Rose, in his remarkable act of swinging clubs on a revolving globe; Ward and Vokes, in their laughable sketch of "Percy and Harold," and Stedman's dog circus fill out the long and interesting programme.

Grand.—A Night at the Circus.

Nellie McHenry was greeted by a large and cordial audience at the Grand Opera House last night. A Night at the Circus, which met recently with pronounced success at the Bijou, found a large meed of favor at the hands of the West-Siders, from whom the tributes of laughter and applause were exacted in large quantities. Miss McHenry illumined the piece with her bright acting and pleasing personality. The attraction will undoubtedly enjoy a week of good business.

Garden Theatre.—Drifted Apart.

Drifted Apart, a cleverly constructed one-act play, that tells a pretty story in a coherent, entertaining and dramatic manner, was admirably presented at the Garden Theatre by Miss Cora Tanner and her company of clever comedians. It affords an excellent chance to introduce Miss Tanner and her associates, and is a foil to the farce of Husbands and Wives, that follows.

Bowdoin.—Grimes' Cellar Door.

James B. Mackie in his musical burlesque, Grimes' Cellar Door, attracted a fair audience at Jacobs' Theatre Monday night.

Mr. Mackie and his company, several of whom are clever people, did not find it hard work to keep the audience in a good humor.

At Other Houses.

Child of Fortune has brought good fortune to the Casino. It is easy to account for its success for it is a comic opera of the good old-fashioned school, ably acted and charmingly sung.

The fascinating Mr. Wilkinson's Widows at Herrmann's continue their brisk career. Their present engagement will terminate on May 14.

Francis Wilson has entered upon the last week of his engagement at the Broadway.

Of Across the Potomac Colonel Ingersoll writes to the management: "The rage and flame of war are in the play, and something better. We all concluded that, after all, love is better than war, and that it is far better to save than to destroy—better to unite than to break hearts."

At the Lyceum The Grey Mare has made an impression that is satisfactory all around. It is the kind of of impression that keeps the man at the box-office busy.

This is the last week of Reilly and the 400 at Harrigan's.

Crane's season at the Star is drawing to a close.

Polly Middles at the Fourteenth Street is a thoroughly enjoyable operetta.

Fanny Rice has appropriated the adjective "jolly." Her entertainment at the Bijou, A Jolly Surprise, is essentially jolly, too, and it is not at all vulgar.

THE BROOKLYN THEATRES.

Columbia.—E. H. Sothern.

There were indications at the Brooklyn theatres, Monday night, that the week would be a prosperous one.

At the new and handsome Columbia Manager Knowles may surely look for large success. E. H. Sothern, supported by Daniel Frohman's admirable company, appeared in Lord Chumley, which will be repeated on Tuesday and Saturday evenings, with the usual Wednesday matinee. Wednesday and Thursday nights The Highest Bidder, and Friday night and at a Saturday matinee The Dancing Girl will complete the week. The City Directory will follow Mr. Sothern.

Amphion.—The Kendals.

Mr. and Mrs. Kendal were warmly greeted at the Amphion, last night, when they appeared in The Ironmaster, one of their strongest plays. This will be repeated Friday night and at a Saturday matinee. Tuesday and Saturday nights Loudon's skilful play, A Scrap of Paper, will be presented, and Wednesday night Still Waters will be the bill.

A new interest is added to the engagement of the Kendals at this theatre, because on Thursday night they will produce for the first time a new play, called The Disciple. E. H. Sothern will succeed the Kendals here for one week.

Park.—Dr. Bill and Sunset.

The audience at Colonel Sinn's Theatre Monday night was large, the event being a benefit to William C. Richardson and William A. Shaw, respectively treasurer and advertising agent of this popular house.

Dr. Bill was the play, preceded by a curtain-raiser, Sunset. The company is a capital one, and the week is promising. Herrmann the magician will mystify the Park audiences next week.

Bedford Ave.—The Planter's Wife.

Harry Lacy, well supported, revived The Planter's Wife at the Bedford Avenue Theatre, Monday night, and was encouraged to earnest effort by an interested audience. Emily Rigl was warmly received, and the supporting company, including Frank Karrington, Harold Hartsell, Charles H. Hopper, James Lackaye, Steele Barr, and Mrs. J. Clinton Hall were effective.

Bobby Gaylor, in Sport McAllister, will open for the first time in the Eastern District at this house next week.

Grand.—The County Fair.

The County Fair began a return engagement at the Grand Opera House on Monday night. It is needless to say that the audience was large and greatly amused, the horse-race, of course, being the main feature of excitement. Robert Mantell will reappear next week.

Star.—Edelweiss.

Mattie Vickers reappeared in Brooklyn at the Star last night, after a long interval, and displayed her sprightliness in Edelweiss, which is well-known to Mirror readers. Harry Lacy in The Planter's Wife will be the next attraction.

Lee Avenue.—The Clemenceau Case.

The Clemenceau Case, with Laura Bigger as Iza, drew an audience of the kind for which it was staged, at the Lee Avenue Academy Monday night. It will run through the week, most probably to large receipts.

Edwin Thorne in The Golden Ladder is announced for next week.

Novelty.—Kit.

Henry Chanfrau appeared at the Novelty Monday night, opening a week's engagement in Kit, in which he has appeared so long as to become, in a way, identified with the character of the Arkansan.

QUEER DOINGS.

Pratt and Josh Ogden, who got up the series of matinees at the Madison Square Theatre, do not appear in a very favorable light just at present.

It seems that the pair took the company to Buffalo on Wednesday to appear at the Meech Brothers' Academy of Music.

At the second matinee at the Madison Square the actors were not paid their salaries and they found that Pratt had gone to Buffalo in extreme haste, leaving them without any money at all. It is asserted that the Meech Brothers guaranteed the railroad fares of the company, but failed to keep their agreement.

The company was practically stranded. Most of them, however, contrived to get back to New York without their baggage and with a large quantity of indignation directed against Pratt and Ogden.

Another trick is that which Edwin F. Thorne has played on the members of his The Golden Ladder company. They got only a few dollars' salary while at the Park Theatre, and when at the Windsor, last week, got even less, if possible.

One woman, a widow with a child, received the munificent sum of $7, scarcely enough to pay her car fares to rehearsal and performances. Frank Murtha, manager of the Windsor, had to pay $700 in order to get the scenery for The Golden Ladder away from the Park Theatre, and Mr. Murtha is just that sum of money out of pocket.

While his company were working without salary, the frequent popping of corks from champagne bottles was heard from Mr. Thorne's room. He has a handsome suite of rooms at the Oriental Hotel, and he has had the nerve to ask the people who worked for him practically without pay to act with him in Williamsburg next week.

KATHRYN WEBSTER INSANE.

A Breezy Time was booked to appear at the Windsor Theatre next week. On Sunday Frank Murtha received a dispatch from Manager Daniel Shelby, announcing that the date would have to be canceled owing to the serious illness of Kathryn Webster.

Miss Webster, who is the wife of E. B. Fitz, occupied an important place in the piece, being starred jointly with her husband, E. B. Fitz. Her illness, we have ascertained, is a violent attack of insanity. For several weeks she had shown symptoms of dementia. Mr. Fitz is obliged to remain with his wife, and Mr. Shelby could not replace them for the Windsor date.

Paul C. Blum, agent of the attraction, is in town. "We have had a very successful season, and it is regrettable that this untoward event should have happened so near the close. A Breezy Time will go out next season, of course, with many novelties."

HARRY CORTISS TO MOVE.

Harry W. Cortiss, the dramatic agent, whose offices have been at 1158 Broadway during this season, has found his business so remunerative that he has decided to move into larger and more comfortable offices.

He has accordingly leased for a term of years rooms on the first floor of 1193 Broadway. This is the Gilsey Building, in which is the Fifth Avenue Theatre. He moves in to-day.

As announced by The Mirror, Mr. Cortiss will sail for Europe on June 1. He will return by August 1. He has decided to add the booking of companies to his agency, and says that he will have a well-known manager to assist him in that department.

OBITUARY.

Ida Paige, whose stage name was Ida Branscombe, died in Boston on Sunday, April 23, aged thirty-two. She was filling an engagement at the Globe Theatre in 8 Bells, and had signed to play character parts with Pauline Hall the coming season. She was born in Manchester, N. H., where she attended a high school and sang in churches. After musical study in Boston she made her debut with Little Corinne. In this she was called the female baritone. After traveling for five years she appeared at the New York Casino, and later played a season with Pauline Hall. She appeared in Amorita, Erminie, and Nadjy. Her mother, Mrs. W. D. Brigham, and a sister, reside at Manchester, where she was buried.

J. A. J. Neafie, the actor, died on Sunday in this city, at his residence in Eighty-third Street. Mr. Neafie was an old-time actor, who was formerly a great favorite with Bowery audiences.

THE CENTRAL THEATRE FIRE.

The burning of the Central Theatre, Philadelphia, Wednesday, April 27, was the fourth disaster of the kind that had happened on the site within thirty years. The theatre was owned by William J. Gilmore, whose company was playing The Devil's Auction. The orchestra had just prepared to play the overture when the alarm was given. The furnishings of the stage were antiquated and dangerous, and a draught through the wings carried a border across the fly-lights, igniting the scenery. The spread of the fire was so rapid that nothing could be done to prevent the destruction of the theatre.

Of about 300 people in the audience sixty-two were more or less injured. The members of the company were in their dressing-rooms—they numbered forty, of whom twenty-two were women—and the alarm stampeded them. The scene was a terrible one, and the confusion was such that conflicting reports as to the fatalities were circulated two days after the fire. Six of the company perished. On Saturday their bodies had been recovered and identified, though burned and crushed beyond all semblance to humanity. Identity was established by pieces of costume and jewelry.

Those of the company who lost their lives were Thomas Lorello and wife, Vincicita Chitten, Sarah Goldman, Fanchon Conyers, and William L. Bowker, known on the stage as William L. Brooks.

Legs and arms and heads were missing, but the shapeless trunks, after identification, were fitted into metallic coffins and given to relatives. Lorella and his wife resided in Philadelphia, the bodies of Fanchon Conyers and Sarah Goldman were expressed to Chicago, where sisters of the dead women reside; the sister and mother of Miss Chitten live in New York, where her body was taken.

The costumes and scenery of the Twelve Temptations and The Sea King, both owned by Gilmore, were stored in the Central and were destroyed. He places his loss on the building at $82,000, and insurance at $40,000. The total cost of his scenery destroyed was $64,000, on which he had insurance for $5,000.

The members of the company who escaped lost their wardrobes and valuables.

Preparations are making for a benefit for the sufferers. Alfred E. Aarons has it in charge, and has received many offers from professionals to assist. Two performances, with a strong bill, will be given at the Chestnut Street Opera House next Saturday.

Cash subscriptions to the fund are being made. The Pennsylvania Railroad transported members of the company free.

The theatre will be rebuilt at once.

A member of the profession, who was familiar with the stage arrangements of the Central Theatre, furnished a MIRROR reporter yesterday with some interesting details concerning the ill-fated house.

"Number one gas batten was known to the stage hands of the Central as a 'wicked' border, and it was always a subject of fear. The construction of the theatre was eminently calculated for a catastrophe, notwithstanding that it was built only five years ago, after a similar fire.

"The stage was a mere box of brick, without any window, fire-escape, or means of exit except the stage-door in the extreme rear, opening on a narrow alley leading to Sansom Street. The fly-galleries were constructed entirely of wood, and, being roomy, were used to store the entire outfit of scenery and properties belonging to two heavy spectacular plays. The flue ran up from the engine-room in one corner through a dry wooden construction used as a paint store.

"The dressing-rooms were in the rear of the basement. Access to them was obtained only by stairways near the proscenium arch, while the space under the fly-gallery was obstructed by a rickety wooden staircase. Therefore, the unfortunate actors and chorus girls were obliged to escape across the stage, through volumes of smoke and flame and beneath falling masses of burning scenery, a distance of fifty or sixty feet to the back door.

"The marvel to me is that any of the employés got out alive.

"Ten performances a week and an utter lack of ventilation rendered everything behind the curtain a mass of fuel in a ready-made furnace.

"The seating capacity of the house was 2,000. The exit provisions were very inadequate, the building having but one street front—that on Walnut Street. Had the house been filled, instead of containing an assemblage of 450 persons, the result probably would have been a terrible loss of life."

LAMBS' GAMBOL.

The second annual public Gambol of the Lambs took place at the Broadway Theatre on Thursday afternoon. The auditorium was thronged, and the club netted a handsome sum of money.

The performance opened with a play in three acts, the first written by Clay M. Greene, the second by Sydney Rosenfeld, and the third by Augustus Thomas. It was originally produced at the Lambs' Fold, and it is a character study of five men at three important periods of their lives—their college days, their middle age, and their dotage. These periods come twenty-five years apart, and it is then only that the five cronies manage to come together. The purpose is to show the vicissitudes that time works, and admirably have the three dramatists accomplished their task, and with much skill have the five actors—E. M. Holland, Cyril Scott, Henry Herman, Thomas Oberle, and Burr McIntosh delineated the characters.

There were a few remarks on playwriting by Bronson Howard, Augustus Thomas, and Sydney Rosenfeld, the first being serious, the second serio-comic, and the third humorous. Laura Schirmer Mapleson, Marie Tempest and Marion Manola sang, Charles Harris, Fritz Williams, and the Lyceum Theatre orchestra gave their amusing musical interlude; the members of the Lambs appeared in a "gambol" by Sydney Rosenfeld, called the Actors' Fund Fair, and the Twelfth Night Club acted a skit by Grace Furniss, called The Corner Lot Chorus.

KOSTER AND BIAL'S PROJECT.

Three Chicago syndicates have offered to establish Koster and Bial in Chicago. One offers to furnish a site, if the firm will build; another will place at their disposal a building on Washington Street, one block from the Opera House, and the third wishes to pay them so much annually for the use of their name and prestige.

Koster and Bial have not yet accepted any of the offers. They are debating the matter. It is almost certain, however, that within a year they will have a music hall of their own in Chicago. They say that it will be the finest in America, and that it will equal in splendor the Pavilion of London.

On the opening of the Chicago house it will be Koster and Bial's plan to engage specialty performers from abroad for eight weeks, and to divide their time between New York and Chicago.

The contemplated expansion of their enterprises is an indication of the prosperity that has come to these concert hall managers. Within the last season they have elevated the tone of their resort on Twenty-third Street, and as a consequence the audiences at their place are of a decidedly higher grade.

MR. HILL'S TROUBLES.

James M. Hill's pecuniary troubles continue to crop out in the courts.

John H. Kitchen has been appointed receiver for Mr. Hill in supplementry proceedings in the suit of George Fuller.

Judgments were entered against Mr. Hill in favor of A. Van Buren and Company, $2,900 for bill-posting, and $1,221 in favor of Weaver and Coleman.

It is said that Mr. Hill's brother, who is in the clothing business in Chicago, has endeavored to persuade the manager to give up the pursuit of the dramatic *ignis fatuus* and return to the less exciting but more substantial occupation of selling ready-made garments. But Mr. Hill has the managerial bee in his bonnet and prefers to follow the thorny path of New York theatricals.

CHARLES FROHMAN SAILS.

Charles Frohman sailed for Paris on *La Touraine* on Saturday.

Just prior to his departure he said to a MIRROR reporter: "I shall remain ten days in Paris. Then I shall go to London for the same length of time. Then I shall go to Chicago.

"William Gillette crosses with me. He will spend about twenty days in the South of France. He goes simply for the ocean trip. While abroad, though, he proposes to work on his original play.

"I don't think Gillette will go to London. He doesn't like the Channel. I have to. I want to bring back the play for John Drew. I will follow it with the one Sydney Rosenfeld has written for him. I go to Paris to meet Sardou and see the new comedy he has finished for me.

"While abroad I expect to make a few contracts for next season. I am looking after season after next, as I have the string of American dramatists for next season. I propose making original productions next season at the Columbia, Boston, and the New Schiller, Chicago.

"As to my actors, I shall give those that I have already on my salary list the first chance of promotion; when they don't prove competent, I shall go outside and engage others—but not until then.

"I read the editorial in THE MIRROR two weeks ago which asserted that the popularity of the 'curtain-raiser' in this country is likely to be short-lived. In this case I differ from THE MIRROR. It has not been so in my case. I have had no failures in one-act plays. I point with pride—as they say on class-day—to The Better Part and Frédéric Lémaitre. With everyone of my comedy companies I shall have one-act plays acted in front of the long plays. So strong is my belief in the value of one-act plays that I shall have one of the best leading men and one of the best leading women act only in the 'curtain-raiser.'"

WORK BEGUN ON THE EMPIRE.

The work of demolishing the old buildings that stood on the Fortieth Street lots to be occupied by Messrs. Sanger and Hayman's new theatre began last week. It has progressed so rapidly that nothing but the foundations remain.

THE MIRROR can state authoritatively that the house will not be called the Savoy. It will be called, as originally intended, the Empire, in honor of the Empire State and city.

Mr. Sanger dilates enthusiastically upon the foyer and "ladies' lounge" that is to be a novel and attractive feature of the theatre. It will be luxuriously furnished and will make, as its name suggests, a pleasant chatting place for women during the *entr'actes*.

A NEW THEATRE FOR NEW HAVEN

Manager G. B. Bunnell will rebuild the Grand Opera House at New Haven, making it next season one of the finest theatres in New England.

The new house, which will be constructed on the latest lines of comfort, safety and beauty, will have two galleries and increased box accommodation.

The stage will be larger than the present one, and will accommodate the largest spectacular attractions. Especial attention will be given to ventilation, and the dressing-rooms will be modern and roomy.

PROFESSIONAL DOINGS.

FITZGERALD MURPHY is writing a play for Carroll Johnson.

BOBBY GAYLOR is playing in this vicinity for the first time in several months.

E. S. WILLARD is being dined and wined and lionized by Boston.

FRANCES ROUSSEAU has been engaged as second prima donna, for the six weeks' season of opera at the Empire Theatre, Philadelphia, this Summer. Herbert Holcombe, the baritone, has also been engaged for the company.

FOR the George A. Baker company's sixteen weeks' season of opera that will begin on May 9 and will continue at the Euclid Avenue Opera House, Cleveland, Richard Lindsay, musical director, and A. W. F. McCollin, the comedian, have been engaged.

KATE ALMA, who has been with the Aunt Bridget's Baby company all Winter, is now playing in the Jeannie Winston Opera company on tour.

SPOOKS was acted for the last time at the Union Square Theatre last week. It will not go on the road.

FRED. FELTON, for several years business manager of Ida Van Cortland, and George Loudon, the present business manager of Miss Van Cortland, next season will direct the tour of a company that will play East Lynne. They are now busy preparing special scenery and printing. The season will open about Aug. 15.

AN English play syndicate is said to be desirous to secure the English rights to Blue Jeans.

MAY 16 is the date now guessed for the opening of the Fifth Avenue Theatre. It may be a question of guess again. Harry Miner is a daily visitor to his new house.

THE out-of-town press is being industriously worked with this paragraph: "The same hotel that drove Sarah Bernhardt frantic by excluding her pet tiger, has caused Lillian Russell to go into hysterics by ordering her pet dog to be lodged in the cellar." When they get through with that fairy tale, they might start this a-rolling: "An amusing anecdote is told of Henry E. Dixey. It seems that he was mistaken for Nat C. Goodwin once, and a man asked him for a poker chip." This has nothing to do with dramatic art, but for that reason it will probably be accepted with avidity by dramatic editors at large.

HENRY GREENWALL'S Theatre at Fort Worth, Texas, will be thoroughly overhauled for next season.

THE Imperial Comedy company went to pieces a fortnight ago in Nebraska. There was lack of harmony and business.

THE Opera House at Camden, S. C., was leased, last week, for one year by the town council to E. M. Roberts. Mr. Roberts is known to the members of the profession that travel Southward, and at his old home in Charleston has had experience in theatrical affairs.

CHARLES W. BUTLER'S engagement with A. M. Palmer has closed. He is at liberty for next season.

THE company heretofore called after MacLean and Prescott will for the remaining time this season, be known as the Marie Prescott company, as Mr. MacLean has been called away on other business and will not rejoin the organization.

MADAME JANAUSCHEK'S engagement at the Windsor Theatre, this week, will be her last appearance in New York as a star. The movement to arrange a suitable farewell testimonial to this great actress in the early Autumn is taking shape. Several leading managers have signified their intention to co-operate.

EDWARD WEIL, the tenor, is reported to be meeting with great success in the Greenwall Opera company at New Orleans.

GEORGE HOLLAND, manager of the Girard Avenue Theatre, Philadelphia, has secured an injunction against the management of the Palace Theatre of that city, restraining them from producing The Colleen Bawn. The play was staged at the Palace on Monday of last week with E. T. Sullivan featured in the cast. Mr. Holland has the exclusive rights to Dion Boucicault's plays in Philadelphia.

AMONG the engagements made for Elysium, the play by William Flèron that will be produced at Herrmann's on May 16, are A. Law-Gisiko, Hary Brown, and Max Figman. Rehearsals are being conducted daily by Mr. Flèron and Jesse Williams, and Mr. Williams has composed incidental music for the piece.

HARRY HARDY, manager of Aaron H. Woodhull, who is starring in the new Uncle Hiram, says that Mr. Woodhull's season has been a big winner. The comedy has been revised and rewritten. Mr. Woodhull's next season will open on Aug. 25, and Uncle Hiram will visit the Pacific slope for the first time.

NAT. C. GOODWIN, who appeared at the Lambs' benefit at the Broadway on Saturday, made quick connections and appeared on time in Philadelphia in the evening.

A LETTER received from Harry Woodruff, the young actor who was formerly in A. M. Palmer's and Nat C. Goodwin's companies, says that he is having a delightful time on his trip around the world.

FRANKLYN QUINEY, who left the profession about five years ago and has since been practicing law in Kansas City, contemplates a return to the stage. He was an actor about eight years. He will soon give a performance of Richard III. in Kansas City, assisted by George Learock and Hattie Bernard, for which occasion Thomas W. Keene will lend his costumes.

THE members of the Down on the Farm company, which closed its brief tour at Bridgeport week before last, are not pleased with the way they were treated by Andy McKay, the manager of the company. They say that when it came to money matters he was sadly lacking.

JOSEPH W. SHANNON has signed for next season with W. H. Crane.

CHARLES JEROME will open his starring season in One or the Other early in September.

HAL CLARENDON will leave the Dear Irish Boy company on May 9.

THE Black Thorn company closed its season on Friday in Pennsylvania.

HIS NIBS THE BARON company closed in Kansas City last week.

EDGAR SELDEN will sail for Europe in June. He will produce McKenna's Flirtation in the English provinces.

AL. G. FIELD'S MINSTRELS closed a prosperous season at Dubuque, Ia., on April 23.

THE Two Old Cronies company ended their tour on Saturday at Corning, N. Y.

THE Knotty Affair company collapsed in Cleveland, O., April 23. The scenery was attached that night. Many of the company hadn't money enough to pay their way to New York.

LAST Wednesday Frank Norcross was telegraphed for to go to Philadelphia to take the leading comedy part in Sydney Rosenfeld's new play, Imagination. He arrived when the theatre next door was burning, and after helping several women to escape, he met his manager and was handed his part of sixty pages. It was almost daylight Thursday morning when he got to work, but he played that night and was letter-perfect.

FRANCIS WYATT has concluded an engagement of thirty-five weeks, under the management of M. B. Leavitt, and will sail for England by the *Arizona* on May 14.

IDA SOLLER, who will play the part of Mrs. Raynor in The House on the Marsh, expects to do much with the part. The piece will open in Boston on May 16.

FRANK TANNEHILL, JR., is dangerously ill of congestion of the lungs, at Greenville, N. J.

AGNES HERNDON, who has just completed a successful season of thirty-five weeks, playing La Belle Marie, will now take a well-earned vacation, devoting a portion of her time, however, to rehearsing and costuming one of her new productions for the coming season entitled Love and Politics. This is a free translation of one of Sardou's masterpieces. If there is anything in a name the title implies success.

S. GOODFRIEND has signed a contract with the Black Patti by which she will be under his management next season. Oscar Hammerstein and Signor de Vivo were desirous to engage her, but Mr. Goodfriend secured the contract.

THE WORLD AGAINST HER, with Agnes Wallace-Villa as the star, closed season at Louisville on Saturday.

EDDIE COLLYER has removed his studio for dancing to 45 Clinton Place, where he has fitted up two rooms for the use of his pupils. His new stage is the largest private stage in New York.

TONY DENIER, the retired clown, has arrived in this city from Chicago. He brought with him several valuable articles, once the property of G. S. Fox and of Gabriel Ravel, for the Actors' Fund Fair. Mr. Denier will go to Vienna in June as the American representative of the American pantomimists.

LOUISE THORNDYKE BOUCICAULT will remain in Boston for a month after the close of her engagement with Gioriana.

BARNEY FAGAN writes from Philadelphia contradicting the report that he had been selected by Augustus Pitou to play Scanlan's part in Mavourneen on tour.

FRIENDS will be produced at the Standard on Monday. E. J. Henley will play Jock Paden, a high comedy part; Selena Fetter personates an opera singer; Lucius Henderson has the part of a pianist in love with his pupil; Edmund Lyons illustrates the part of an opium fiend; Mrs. Sol Smith has an old woman part, and John Glendenning is the villain.

GEORGE F. BRISTOW, composer of the romantic opera, Rip Van Winkle, had a conference with Herr Anton Seidl last week with the result that his work will be translated into German and receive an elaborate production in Europe.

MARIE JANSEN is considering several offers for next season, one of which involves the formation of a company to bear her name. Miss Jansen is likely to profit by the severance of her connection with the Wilson company, although the cavalier treatment to which she was subjected at the close of her long professional association with the comedian is a source of regret to those that admire Mr. Wilson.

IDA VAN STUDDIFORD was engaged to play the part of Lydia in The Love Chase with Mrs. John Drew at the Arch Street Theatre, Philadelphia, but was too ill to play. Helen Russell has been engaged for the part.

JULIUS KAHN, who now has a hat store in San Francisco, has been appointed a delegate to the Republican State convention.

NETTIE CORTELYOU GUION returned from Europe on Friday. Her play, A Modern Judas, was given a copyright production in London on Feb. 25 at the Vaudeville Theatre. The theatre was too small for the play, and the *Post* said that the play should be a "go" in any adequate theatre. Miss Guion intends to have the play presented in this country. The novel of the same name will be published in August.

CHARLES B. HANFORD has left the Julia Marlowe company, having been notified by Manager Stinson that he will not need two leading men for Miss Marlowe's subsequent season. Meantime Mr. Hanford is busy with preparations for his tour next season as Mark Antony with the Booth-Barrett scenic production of Julius Cæsar. He has engaged E. R. Spencer to play Cassius.

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THE NEW YORK
DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

BIJOU THEATRE—A JOLLY SURPRISE, 8:15 P. M.
BROADWAY THEATRE—THE LION TAMER, 8 P. M.
CASINO—CHILD OF FORTUNE, 8:15 P. M.
FOURTEENTH STREET—POLLY MIDDLES, 8 P. M.
GRAND OPERA HOUSE—NELLIE McHENRY, 8 P. M.
HARRIGAN'S THEATRE—REILLY AND THE 400, 8 P. M.
HERRMANN'S—MR. WILKINSON'S WIDOWS, 8 P. M.
JACOBS' THEATRE—CRIMES' CELLAR DOOR, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE.
LYCEUM THEATRE—THE GREY MARE, 8:15 P. M.
PROCTOR'S—ACROSS THE POTOMAC, 8 P. M.
PALMER'S—COL. CARTER OF CARTERSVILLE, 8:15 P. M.
STAR THEATRE—THE AMERICAN MINISTER, 8 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.

BROOKLYN.

AMPHION—MR. AND MRS. KENDAL, 8 P. M.
COLUMBIA THEATRE—E. H. SOTHERN, 8 P. M.

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"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

SPECIAL.

Every professional inserting a card of ten or more lines for three months or longer in this paper will receive a copy of THE MIRROR for the same period, without extra cost.

On receipt of one dollar THE MIRROR will be sent to any address for three months. This special offer for short term Summer subscriptions holds good until June 1 only

DEFECTIVE LAWS.

CERTAIN matters in connection with the Central Theatre fire in Philadelphia, last Wednesday night, reflect seriously upon the vigilance and efficiency of the Philadelphia authorities.

The cause of the conflagration and the rapidity with which the flames devoured the theatre show that the building and fire regulations in that city are both deficient and lax. The lives of auditors and actors were imperilled, and property worth nearly a million dollars was destroyed because an inflammable border came into contact with a gas-jet. The possibility of an accident of this kind in a theatre situated in a large city indicates a lamentable state of affairs.

It appears that the border lighting of the Central had been for a long time a source of anxiety to the stage employés, but no steps were taken to remedy, or to compel the remedy of this source of danger. The scenery had not been fire-proofed, by the simple and inexpensive process required by the theatre regulations of New York. Had it been so treated the border could not have ignited.

Although the former theatre on the site of the Central was burned five years ago, no special effort had been made to render safe the subsequent structure. The exits were insufficient, the fire escapes practically useless, the stage a tinder-box. The building was completely gutted in less than an hour. That fact attests the utter inadequacy of the Philadelphia building and fire laws.

It was no longer ago than last week that we heard the builder of a new theatre in this city complain bitterly of what he termed the "absurd exactions" of our building and fire departments. He considered many of the expensive safeguards insisted upon to be a needless waste of money. These very safeguards, however, have made the theatres built in New York during the last decade the safest theatres in the world.

The confidence of the public, the security of life and property, are not dear at any price. The owner of the Central has lost more money through the destruction of the theatre than it would have cost to build such a structure as the strict ordinances of this city demand.

Inasmuch as capitalists prefer, as a rule, to save money than to save life, it is an excellent thing that the law of the metropolis commands compliance with every possible measure to protect the public. The stiffer these laws the better for all concerned, in the long run. The authorities of Philadelphia and other large cities whose building regulations are deficient will do well to adopt the policy that prevails here.

PERSONAL.

CLAIRE.—There was a rumor last week that Attalie Claire is engaged to marry Alfred Kayne, a young Columbia student. Miss Claire will sail for Europe next week. She intends to perfect her vocal studies in Paris, where she will remain for two years.

RICHARDSON.—Lillian Richardson has returned to town with a view to securing a Summer or Autumn engagement. She is a bright actress and a clever woman, whose talents will not go begging.

KING.—Mrs. DeLoss King, of the Shenandoah company, will sail for England by the *Germanic* to-morrow (Wednesday).

BARRY.—After her special engagement of one week in Philadelphia, beginning May 16, Helen Barry will go to her cottage at Bellport, L. I., for the Summer.

MELROSE.—Ada Melrose says that some of her professional "friends" are circulating reports that she is subject to fainting spells; that she cannot be relied upon, etc. Miss Melrose pronounces these rumors false. "I have been with several managers to whom I can refer in support of these denials", she adds. "I have never missed or delayed a performance since I began to act, and I was never in better health than I am in at present."

COE.—The London *Referee*, speaking of Niobe, says that the comedy has been a great go in America, "with Isabelle Coe, the most beautiful woman in America, in the name-part." Whereat Stephen Fiske rises to inquire, in the *Spirit*, "Now, who is Isabelle Coe, and where does she display her unequaled beauty?"

ANDREWS.—W. S. Andrews, formerly a well-known actor, has been reappointed an Excise Commissioner by Mayor Grant.

HALL.—Oakey Hall will sail for England shortly.

LEA.—Marion Lea is one of several American girls that have acted in London but never on the stage of their own country. Miss Lea (who is the wife of Langdon E. Mitchell) may come to New York with a view to securing an engagement next season.

HOPPER.—After his month's engagement at the Broadway Theatre, beginning next Monday, De Wolf Hopper will take a vacation—something that he has not had in eight years.

ROSENFELD.—Sydney Rosenfeld has adapted from the French a comedy that he calls The Family Circle. It will be produced shortly at the Columbia Theatre, Boston.

MACKAY.—F. F. Mackay is preparing a paper on elocution that he will read at the meeting of teachers of elocution to be held in this city during the early part of June.

EDDINGER.—Wallie Eddinger's performance of the little husband in The Holly Tree Inn at the Union Square Theatre, is surprisingly intelligent, considering his age. It is manly and natural, and the little fellow throws more emphasis and concern into the part than any other child-actor has yet exhibited.

LESLIE.—Elsie Leslie closed a most successful tour in The Prince and the Pauper at New Haven on Saturday. During the last three seasons Miss Leslie has played The Prince and the Pauper nearly seven hundred times, and she has not lost a performance. In November she will appear in a new play.

DEMPSEY.—Louise Dempsey narrowly escaped death in the Central Theatre fire at Philadelphia, but she was knocked down twice, and sustained painful bruises and a slight burn on the shoulder. She lost valuable personal effects in the fire.

WILLIAMS.—Jesse Williams has moved from Taylor's Exchange to offices in the Actors' Fund building.

JEFFERSON.—Joseph Jefferson recently lectured on dramatic art before the students of Harvard. Mr. Jefferson expressed the opinion that the stage is, on the whole, better to-day than it ever has been, and that its elevation has been due to improved social conditions.

HANLEY.—W. J. Hanley, treasurer of Harrigan's Theatre, shot himself accidentally in the finger on Wednesday while examining a revolver. The wound was dressed, and the next day he was attending to his duties with a yard of linen around the injured digit.

CASTLEMAN.—William Castleman, the baritone, has signed for the Summer season with the Spencer Opera company.

BELL.—Marie Bell, the pretty singer whose portrait appeared in THE MIRROR a few weeks ago, is taking a week of well-earned rest after her successful season in Chicago, before joining the Carleton Opera company in Washington for the Summer.

LEWIS.—Ada Lewis, of the leather goods committee of the Actors' Fund Fair, was sent out from headquarters on Thursday to get goods. At sundown she returned. She had collected a gun, a case of whiskey, several umbrellas, and a garden hose.

LAURENT.—Henri Laurent has signed with the Sargent Aborn Opera company, that is now singing at St. John, New Brunswick.

HARRISON.—Mrs. Benjamin Harrison has sent a painting of orchids on porcelain by herself to the Fund Fair. Her best wishes came with it.

LAMONT.—Helen Lamont, the favorite prima donna, has been engaged for the Summer season at the Park Theatre, Philadelphia, to begin on the 23d inst. Miss Lamont intended to come from Philadelphia to attend the opening of the Fair last night, but a severe cold prevented. She will pay the Garden a visit later in the week.

BLOCK.—One day last week Sheridan Block went duck shooting with E. W. Morrison on Lake Pewaukee, near Milwaukee. Both actors are members of the Barnes of New York company. Mr. Morrison's boat capsized, and Mr. Block rescued him from drowning. Both had a narrow escape.

VINCENT.—Ethel Vincent has left the Deshon Opera company to accept the post of prima donna with the opera company at Manhattan Beach, Denver, for the Summer.

EILSON.—Elaine Eilson will be a regular member of Charles Frohman's stock company on its Western trip this Summer.

FLORENCE.—Katherine Florence will go to California this Summer.

GREENWALL.—Harry Greenwall speaks in glowing terms of the business done on his Texas circuit this season. For next season he says that he will have all of the best companies booked.

HENLEY.—If E. J. Henley plays at the Standard in Friends, it will be only during the Boston engagement of Gloriana. When the Gloriana company goes to San Francisco, Henley will go, too.

STEVENS.—Edwin Stevens will accompany the Gloriana company to San Francisco and will appear in a one-act play by Sydney Rosenfeld called The Musician. Next season he will play Henley's part in Gloriana.

CRAIGEN.—Maida Craigen declined an engagement in Philadelphia with Mrs. John Drew in order to take a share in the work of the Actors' Fund Fair this week.

HARRISON.—Maude Harrison will retire from A. M. Palmer's company at the close of this season. She has been connected with this organization on and off during the greater part of her professional career.

BLANDE.—W. F. Blande's stock company venture at the Kansas City Auditorium has not been a profitable venture, but it has attracted an excellent class of playgoers to the house and given Mr. Blande plenty of *eclat*. He is rapidly booking first-class attractions for next season, and has arranged for a Summer season of comic opera. Mr. Blande is negotiating for the permanent management of the Auditorium, and it is said that there is a strong likelihood that he will get it.

IRVING.—Harry Irving has been ill and out of the bill at the London Lyceum, but he is once again alternating the two crafty cardinals, Wolsey and Richelieu.

GALE.—Minna Gale's first starring tour closed last week. Illness necessitated an abridgement of her season.

ADA LEWIS.

Ada Lewis played the part of Kitty Lynch in Reilly and the 400 on Dec. 29, 1891, and the next day reporters sent up their cards to her. They had never bothered about her before, and when she asked them why they came, they told her to look in the papers. She had made what in theatrical parlance is termed a hit. She had so sunk her identity in the part she was playing that she became at once associated conclusively and exclusively with the character of a tough girl from the slums. From the peak of her Nellie Bly" cap to the holes in her one-dollar shoes she seemed a living example of that type of female whose avenue is the Bowery and whose vocabulary is a thesaurus of Bleecker Street.

Where she got her make-up or her manners nobody knew, but there they were, and the actress herself was so imbued with the spirit of Kitty Lynch that it was almost contagious.

That was a year and-a-half ago. However admirable was Mr. Harrigan himself, Emma Pollock, John Wild, and Annie Yeamans, it is not to be denied that Miss Lewis' playing was more talked about than that of any of the others in the piece. The papers were full of interviews with her, and she had really very little to say except that she had seen women like Kitty Lynch on the streets of San Francisco, her home, and had kept them in mind when she came on the stage.

Miss Lewis is twenty-two, and she has been on the stage five years. One day in San Francisco, on her way home from school, she stepped up to the box-office of the Alcazar Theatre and said she would like to be an actress. Whether or not that her audacity awed or that supers were temporarily out of town, she was told to call again on Tuesday. This she did, and was engaged at a salary of $8 a week to walk on and off. She thought she had stumbled on a gold mine, but when she told her parents they did not see it. Finally, however, they allowed her to fulfil the engagement. This she did, continuing at school at the same time. Gradually it became known in the school that "Ada was an actress," and this startling actuality, coupled with the fact that she rode to and from the schoolhouse in a horse-car, made her at once the envied queen of the class.

She remained at the Alcazar for two years, playing unimportant roles, except once during the production of A Run of Luck, when Sarah Barnum, the leading lady, became unexpectedly ill, and Miss Lewis proved a most acceptable substitute. Then Mr. Harrigan and his company came to San Francisco to play, and Mr. Harrigan asked her to join his company. She accepted.

In the company she has played small parts in The Leather Patch, Cordelia's Aspirations, and Waddy Googan.

It was not until she appeared in the manner indicated at the beginning of this article, however, that she became known to the atregoers. Since then she has played the part of Mary Ann Brennan, a tough girl, but considerably more tender and with a clean face. The part did not afford the scope for Miss Lewis that Kitty Lynch did, and it was accordingly with delight that the revival of Reilly and the 400 was welcomed a few weeks ago.

This week will close the season at Harrigan's, and Kitty Lynch will disappear from the boards. But as Mr. Harrigan promises a revival of his Mulligan series of plays, rich in local characters and characteristics, we may expect to see Miss Lewis ably augment the reputation she has established.

LETTERS TO THE EDITOR.

MR. CLARGES SPEAKS AGAIN.

MILWAUKEE, April 25, 1892.

To the Editor of the Dramatic Mirror:

SIR.—My attention has been directed to two paragraphs in the *Dramatic* **** referring to my remarks in THE MIRROR on the question of a general opening of theatres on Sundays.

A few weeks ago the writer in the above mentioned paper suggested that "every theatre should be in full blast on Sundays"; that the clergy had monopolized the day long enough. If that was not advocating a general opening, what is?

Not so particularly was my indignation at the question of Sunday opening, as it was at the manner in which the members of the dramatic profession were referred to. Actors should work on Sundays because horse car conductors and drivers have to.

Never were truer words penned than were those written by William Winter, a week or so ago, which I read in THE MIRROR.

Any one entertaining opposite views to the writer in the *Dramatic* **** and having the audacity to express them is supposed to retire from the earth. My lease has not expired yet.

I will not trespass on your space to discuss the general Sunday opening question—that has been pretty well ventilated already. I would just like to mention that I met recently a friend that is managing one of the greatest New York and road successes. He said: "I wish Sunday night performances were abolished. We have to play on Sunday in some towns, and our business is very heavy on that night; but we suffer for it during the early part of the week. There is no profit in it whatever. It is a lot of wear and tear for nothing."

Referring to the paragraphs anent myself in the *Dramatic* ****, the writer complained that I had deprived him of rest. This was intended to be humorous. Twaddle! If he has had to purchase any drugs, I'll pay the bill.

As to "obscure career," "minor parts," etc.—alluding to me—rubbish! A column of such stuff would not disturb my equanimity for a moment.

Yours truly, VERNER CLARGES.

A POINTER FOR TRAVELING MANAGERS.

DETROIT, April 28, 1892.

To the Editor of the Dramatic Mirror:

SIR.—There are abuses for which no reasonable remedy can be had other than ventilation in a paper devoted to the interests of the profession. We have a case in point and wish to record our experience with P. W. Shute, the local manager in the town of Sault Ste. Marie, Mich., that it may serve as a guide to other managers who may be so unfortunate as to enter into business relations with him.

The town of Sault St. Marie has perhaps 6,000 inhabitants; it has no daily papers and yet Mr. Shute enforces a demand for forty passes from every company playing with him. In our case we protested vigorously against such abuse of the pass privilege and he was unable to designate where he could use more than half that number legitimately. To avoid trouble with him, we agreed to the use of forty passes, stipulating that if there should be more than that number he should pay for the extra ones.

Fifty were presented at the door and forty-one were honored by our treasurer. Nine were refused, and Mr. Shute furnished the persons holding these with fifty-cent tickets which were placed in the box. When the boxes were opened for settlement he threw aside these nine tickets, refusing to pay for them, but was at length induced to pay, by reason of the fact that we held the curtain down until he did pay.

His next move was to attach our baggage at the depot for the amount he had paid for the nine tickets, and by this species of snap judgment—so well known to nearly every combination manager—he secured the return of the money, and mulcted us in costs besides.

He is a manager, and his town is a locality that can be put down as well to avoid. His impositions are such that adequate redress cannot be had, and are proper matter for ventilation in your columns.

Respectfully, WILL O. WHEELER,
JOHN W. DUNNE,
of the Patti Rosa company.

THE USHER.

You will observe a tendency on the part of the variety farce contingent to announce that there will be no horseplay in their novelties next season.

This season has played out the knockabout entertainments. With a few notable exceptions—and those the best of their kind—the worst of the bad business the past eight months has been experienced by the variety farces.

THE MIRROR's prediction of a year ago has been amply fulfilled. This mushroom growth is dead.

Look at the list of this season's wrecks, beginning last Autumn! That tells the story.

The people are sick and tired of stuff and nonsense. They want something a few degrees better. The reaction is gathering strength. A few of the really clever entertainments of the slapstick-skirt-dance variety will survive and prosper. The rest must go under ground.

East and West money has been "easy" this season. The banks are clogged with it. It is so cheap that investors find it difficult to put out their funds profitably—*vide* the bank reports. And yet managers report the worst season known in years!

It is not due to hard times. Is it not due to the great, forbidding mass of silly rubbish with which the stage has been littered?

The money diverted from the theatres this week by the Fair will go to the Fund, so that the managers' contributions to the cause will be even more generous than they appear in the cash subscription list.

A proposal was made not long ago—by Edward Harrigan, I believe—to close the theatres during the whole of Fair week. Several managers agreed to it readily, but it was found to be impracticable because of long-standing arrangements which compelled a number of theatres to remain open.

Of course, the closing movement would not have answered the purpose unless it were unanimous.

The extraordinary business of A Trip to Chinatown at the Madison Square Theatre is worthy of note.

The receipts of this farce have varied scarcely at all since it began its run, now nearly two hundred nights ago. They have remained steadily in the neighborhood of $5,000 a week.

This record is truly phenomenal, for the fortunes of metropolitan theatricals have been more or less chequered this season. In spite of all counter-attractions and of all distracting influences the public's allegiance to this piece has never wavered.

Philadelphia's critics are sometimes perplexing. To read the *Record* and the *Times* on Sydney Rosenfeld's Imagination is to wade into a morass of hopeless uncertainty.

The *Record* says that "such a mass of smut has not been offered to this people at a leading theatre."

The *Times* says that it is "thoroughly neat, finished and clean in tone."

The *Record* asserts that "the piece lacks good situations, and the last act was the only one with any claims to consideration as a provocative of laughter."

The *Times* assures us that "every act is crammed with novel surprises."

MULLIGAN SERIES REDIVIVUS.

This is the last week of Reilly and the 400 at Harrigan's. The company will play in this vicinity for a few weeks, previous to its long Summer vacation. The places to be visited are Williamsburg, Jersey City, Newark, and possibly two or three other cities. Manager Hanley went to Boston on Thursday night to see about arranging for an engagement of a week there.

Next season the house will be opened with a revival of Squatter Sovereignty, a play abounding in grotesque scenes and character and sweet singing. It was acted by Harrigan and the late Tony Hart, at their Theatre Comique, on lower Broadway, about fifteen years ago. It was in this play that the amusing view of "Shantytown" and its people, including the goats, was given, and "Paddy Duffy's Cart," perhaps the most popular of Dave Braham's many popular songs, was sung.

Later in the season Mr. Harrigan will revive his celebrated Mulligan series of plays. They have not been acted for more than a dozen years, and there is a younger generation springing up that will help the old-timers to crowd to see them. There are ten plays in the series, but Mr. Harrigan has compressed them into four pieces—The Mulligan Guard Ball, The Mulligan Guard Picnic, Dan's Tribulations, and Cordelia's Aspirations.

Mr. Harrigan himself will, of course, play the parts he originated, and several members of the company that played in the Mulligan series, notably Johnny Wild and Harry Fisher, are still with him.

It will be difficult to find anyone that can shine in the parts Tony Hart used to play, but we believe that Mr. Harrigan has in his company at present an Irish female impersonator who will fill them acceptably. We refer to Charles McCarthy, who was the Widow Hogan in The Last of the Hogans, and who has been re-engaged for next season.

THE SHAKESPEARE SOCIETY.

The annual meeting and election of the Shakespeare Society of New York was held on Thursday evening last at Columbia College.

The following officers were elected to serve three years: Appleton Morgan, president; Thomas R. Price, vice-president; Martin W. Cooke, second vice-president; William W. Nevin, chairman of executive committee; James E. Reynolds, treasurer; B. Bushfield, librarian, and W. H. Fleming, secretary. The trustees elected are Messrs. Reynolds, Nevin, Price, Morgan and Fleming.

The Society is in a flourishing condition. It has nearly completed the publication of "The Bankside Shakespeare," which is a monument to the Society and its able president. A four-text Hamlet is now in preparation.

It has been decided to enlarge the membership of the Society during the coming year. A committee, consisting of the Hon. Martin W. Cooke, Harrison Grey Fiske and William M. Yeomans, was appointed at the annual meeting to further that object.

ABOUT THE COLONEL.

O. P. Sisson, well known as a comedian and the author of Little Nugget and Wild Oats, will make a bid for favor next season in his new play, called The Colonel.

This is not, as has been stated, similar to the English play of the same name, but is an original adaptation from the German, its leading figure being the widow of a Colonel, a woman of strong mind and action who perpetuates the military habit of her deceased husband in an amusing way. This part will be played by Josephine Florence Shephard. Harry St. Maur will have a prominent part, and Florence Wolcott will also be in the company. Mr. Sisson will play a low comedy character.

It will be the aim to present this play in first-class form and only in theatres of high reputation. Mr. Sisson has associated Col. C. W. Morton with him as business manager, and will open his season late in August.

THE LAWRENCE EXCHANGE.

Recognizing the up-town movement of theatrical interests, Edward G. Lawrence has opened an attractive dramatic exchange at No. 106 West Forty-second Street. On the first of three floors which he occupies is located a miniature stage, that is furnished for the practical instruction of the members of his school of acting. The floor above is set apart as the exchange proper. It also has two reception rooms where patrons may receive visitors. On the floor above are a number of small offices for those who desire greater privacy than the exchange offers.

The first manager to secure desk room was Mart Hanley. The rooms are well lighted and neatly furnished, and Mr. Lawrence's enterprise will no doubt meet its reward. The location of the new exchange again emphasizes that the march of dramatic business is still up-town.

ROSINA VOKES' RETURN.

The season of Miss Vokes at Daly's is set for two weeks, during which time all the variety of her repertoire will be displayed.

Clarence Fleming, Miss Vokes' manager—a gentleman whose methods typify those of the star and the company he represents—tells a MIRROR reporter that Miss Vokes' season has been very successful on the whole. With the exception of Portland, Ore., her tour has been confined to the places in which she had established herself, and in all of these she has been greeted as a most welcome entertainer.

The trip of the company from Portland to Boston has become historical as the longest consecutive journey by rail ever made by a dramatic company. The company left Portland on the night of Dec. 6 and reached Boston on the morning of Dec. 12, having traversed 3,366 miles in six days and seven hours.

THE COLORED JUBILEE.

The negro jubilee held at the Madison Square Garden last week would be worthy of little note were it not that it brought to the attention of New Yorkers a singer who, leaving her color altogether out of the question, has one of the most pleasing soprano voices ever heard in this city.

We confess that the advance notices of Sisieretta Jones, the singer in question, did not predispose in her favor. The announcement that she was "the black Patti" and the wearer of more medals than any other singer in the world savored of palaver and vulgarity. She appeared upon the stage, however, in a modest and becoming gown of pearl gray, she stood quietly and seemingly at ease, and then she sang the cavatina from Robert le Diable with a purity of tone, an accuracy of phrasing, and a richness and a power that the audience, which hitherto had been bored, applauded and cheered. She also sang "Way down upon the Suwanee River," a waltz song by Celle, and Verdi's "Sempre Libera."

No manager need be afraid to have Sisieretta Jones in his company. She is an artist, and the statement made by her manager that she is the greatest singer of her race should be altered to the statement that she is one of the best of any race.

The rest of the entertainment was inadequate to the size of the Garden. On the stage of a theatre it might have been acceptable, but the echo that mingled with the banjo playing and the chorus and quartette singing spoiled whatever enjoyment the singing would otherwise have furnished. The sparring and skirt dancing showed neither science nor art.

EMMA JUCH'S PLANS.

The Juch English Opera company has long been beset by troubles, and its Pacific experiences seem but to repeat those which kept the organization in anxiety in Mexico and the South. At Portland, Ore., the engagement was rendered unpopular by misunderstanding with a local military organization which sought to benefit by it, and the receipts were awaited by a constantly increasing number of creditors who followed the company.

Miss Juch outlined her plans in Portland as follows:

"From my present engagement, I shall go to my home at Stamford, Conn., which I took last Summer. In September I shall cross to Europe to sing. I cannot say anything definite about the engagement, for the negotiations are yet pending. I shall sing in English in England, in French in France, in German in Germany, and in Italian in Italy.

"It will be some years, probably, before I return to this country. I began my career on the stage here ten years ago, and aside from business considerations, should prefer to sing here, but they certainly appreciate art more in Europe. Much of the time I have spent in this country I have spent here from a sense of loyalty to the country, for I could have done better abroad."

THE DANGERS OF SOLILOQUIZING.

A story is told about Piron, the stage manager for Sarah Bernhardt, that is rather amusing. In Fedora Sarah is strangled to death on a divan in the last act. She does not carry her own divan for the purpose, but leaves it for Piron to hire a fresh one at every stand.

Now, Mr. Piron is a man of grave, almost melancholy, aspect and demeanor. He has a dark beard and eye and a profound voice. A few weeks ago—it was, I believe, in Williamsburg—he sallied forth for the divan. He entered a furniture store and looked over a batch of divans until he came upon one that seemed large and soft enough.

"Um," he said, *sotto voce*, "this one should do. She will not object to being strangled on it. She will fall well on it."

His soliloquy was overheard by the head clerk, and that person became violently alarmed and, thinking his customer was a crank, followed him about for an hour, until the two reached the theatre. Then, by putting two and two together, the clerk found out his mistake. Piron, however, no longer soliloquizes.

CONCERNING THE CASINO.

"The season that has just passed has not been so good as other seasons. I do not mean for the Casino especially, but for theatres in general. Business has been far from good in almost every theatre in town. The depression has extended all along 'the road.' An 'off season' has its good side, however; it means a reaction—a better season to follow."

So spoke Rudolph Aronson to a MIRROR reporter, last week. Then he continued: "It is my opinion that the Chicago Fair next season will help the business of New York theatres. It will bring more foreigners through the city, and it will bring people from inland. In Chicago itself the theatrical business will probably be somewhat affected for a month or two by the Fair, but after things get in working order there will be a boom.

"At the Casino this season five operas have been given—The Tyrolean, Cavalleria Rusticana, Nanon, Uncle Celestin, and The Child of Fortune. This last opera is a capital success. All the criticisms have been very cordial, and the audiences applaud it without stint. The opera is a big hit in Vienna as in Berlin and, in fact, throughout Germany. Millocker's other operas, Poor Jonathan, The Black Hussar, and The Beggar Student, were also extremely popular in Germany and in this country, and the antecedent probability is that The Child of Fortune will run at the Casino right along through the Summer until October."

It has been stated by the out-of-town press that Florence St. John, the English singer who appeared in this country two seasons ago in Faust Up to Date, has been engaged by Mr. Aronson. There is no truth in it. Six years ago Mr. Aronson negotiated with Miss St. John, but nothing resulted. Lilly Post, the present prima donna, will continue at the Casino indefinitely.

Mr. Aronson has not yet given any thought to what will follow The Child of Fortune. He expects, however, to have the American rights to the opera which Strauss is now composing, and to the next opera by Gilbert and Sullivan, if it is ever written. He has an opera, the libretto by W. J. Henderson, musical critic of the *Times*, and the music by Charles Puerner, who composed The Pyramid. Still another libretto that has been accepted by Mr. Aronson, is by Sydney Rosenfeld. It is called The Rain Maker. The music for this will be composed by Mr. Aronson himself, whose light waltzes are popular on the Casino roof and elsewhere.

A PRETTY story was printed in a New York daily paper last week about John Glendinning finding a little bird with a broken leg on Broadway, taking it into the Hoffman House, where Colonel Ingersoll and others in a group that brought the helpless bird to a drug store, chloroformed it, and then buried it in the grounds of Trinity Chapel, after a few beautiful words from the Colonel. The story is pathetic, but unfortunately the Colonel was not there.

GOSSIP OF THE TOWN.

ADELAIDE CHERIE, of the Only a Farmer's Daughter company, was presented with a pyramid of fruit and flowers in Roanoke, Va., last week.

SARA NEVILLE is reported to have made a marked success as the adventuress in The C[illegible]moreau Case.

The Pitou stock company will close on May 21 at the Park Theatre, Brooklyn.

MARIE WAINWRIGHT is giving occasional performances of London Assurance in the West.

AL. CANBY, manager of Francis Wilson, left for San Francisco on Thursday.

After its Chicago engagement, Miss Helyett will go to California for the Summer.

EDNA WALLACE, who has been with Roland Reed, has been engaged by Charles Frohman.

W. J. SCANLAN is improving slightly. Mr. Pitou says it is possible that the actor will recover temporarily so as to act for a while, but he does not entertain the slightest hope of his permanent restoration to health.

MAGGIE MITCHELL's season closed on Saturday night at Hooley's Theatre, Chicago, and the Niobe season ended Sunday night at Milwaukee. The companies return to New York together.

THE Deshon Comic Opera company introduced a novelty at Atlanta, Ga., Tuesday, in the form of a morning performance.

SHTNOM eerht rof enil a ralled eno sdrac lanoisseforp rorrim.

JUNIUS B. BOOTH will be a member of the Manola-Mason company next season.

MISS H. M. CHASE, of Elkhart, Ind., will make her début in opera next season.

After this week Francis Wilson will not play in New York again until the Fall of 1893. Then he will produce a new opera.

JOHN T. WARD, Myron Calice, Louis Mitchell, Nestor Lennon, P. J. Toohey, David Higgins, Mrs. Emma Rickaby, Clara Coleman, and Belle Melville are the actors engaged by M. W. Hanley for the production of Irish Inspiration at the People's on May 23.

ON June 5 a new opera, the score by Edgar S. Kelley, the libretto by C. M. S. McLellan, will be produced in Boston by Pauline Hall. Its title is Puritania; or, the Earl and the Maid of Salem.

HERRMANN, the conjurer, recently played to $5,000 on the week's engagement in Montreal. He is in Chicago this week, and next week he will appear at Sinn's Park Theatre, Brooklyn.

J. W. SLOCUM, manager of One of the Bravest, says that Charles McCarthy will open next season, at either Proctor's Twenty-third Street Theatre or Proctor's Boston Theatre, in a new and elaborate fire play. There will be twenty horses and twelve expert firemen. The play is now being written by E. E. Price, the lawyer.

THE Bostonians, who have won great popularity here, will begin an engagement at the Garden Theatre on May 16 in Robin Hood.

THE Man who Laughs: The man who puts a professional card in THE MIRROR and thereby closes a solid engagement for thirty-five weeks next season.

THOMAS F. MCCABE is not particularly fond of one-night stands. He met with a serious accident during his tour with The Prince and Pauper, and has recently emerged from the Canton, Ohio, Hospital, with his dislocated shoulder mending.

JULIETTE IRVING has undergone a second and very painful operation at the German Hospital. She expects to be able to emerge on Monday next.

ABBOTT AND TEAL'S Little Tippet company will on Thursday or Friday leave for Philadelphia, where they begin an engagement of two weeks at the Walnut Street Theatre, on May 9. Rehearsals are being held under direction of Ben. Teal. The company will be seen later at the Park Theatre, Brooklyn, and will open at the Boston Museum on June 6 for a four weeks' engagement. George Henry has perfected a new rain effect, said to be wonderfully real, for Little Tippet. The company includes Charles Coote, Arthur Forrest, Charles Kruger, Sheridan Tupper, Charles Swain, Charles Throop, and Mabel Bert, Grace Thorne, and Effie Germon. W. W. Tillotson, general business representative of Abbott and Teal, is in Philadelphia arranging preliminaries for the production.

THE actor man—and actress, too—who suffers now the qualms of doubt concerning what the Fall will bring, and how the Summer will turn out; need have no fears, if prudence sways, and "prof. card" now in MIRROR be, with name, address and line of parts, inserted weekly. 1 1 t.

PHINEAS W. NARES succeeds Henry Nelson as tenor of the Deshon Opera company.

BEATRICE TAIT, of the Miss Helyett company, and George Foster Platt, of the Kate Claxton company, were recently married in Philadelphia. Both will retire to private life.

JEAN VOORHEES, in Only a Farmer's Daughter, played Holy Week at Richmond, Va. In that section of the country Lent is observed strictly, and as Miss Voorhees is said to have done a large business, her manager believes that she is an exceptionally strong attraction.

DEWOLF HOPPER, Della Fox, Annie O'Keefe, and the other members of the Hopper Opera company, are in town this week, resting. Mr. Hopper asserts that his balance sheet shows a net gain for the season of $100,000.

EXTENSIVE alterations are being made in the Casino roof garden. It is being enlarged and in many respects, made additionally attractive. It will be opened in two or three weeks—somewhat earlier than usual.

THE GREAT FAIR

A BRILLIANT SHOW AND AN AUSPICIOUS INAUGURAL.

The Opening Ceremonies—Bewildering Display of Goods and a Myriad of Novel Attractions—Scores of Representative Actresses at the Booths and an Immense Attendance of the Public—Quaint Architectural Effects and Dazzling Electric Illuminations.

The industry of the past three months is crowned with fulfillment—the Actors' Fund Fair, to insure whose success hundreds of zealous, active men and women have devoted their undivided energies is a fact—a great, big, triumphant fact.

In order to appreciate the extent of the preliminary work accomplished before the doors of the Madison Square Garden were thrown open to the immense throng of visitors at half-past seven last evening, it is necessary only to examine the statement of Treasurer Frank W. Sanger, which at that hour—before an article had been sold in the bazaar—stood as follows

Cash subscriptions - - - -	$60,046 64
Sales of season tickets - -	8,900 00
Contracts for souvenir book - -	9,000 00
Total - - - - - - -	$77,946 64

This showing has no precedent. Nearly $78,000, without counting the thousands of dollars' worth of goods that have been donated! Does not this conclusively demonstrate the enormous resources of the profession, their capacity for successfully carrying through great projects, and the warm affection in which the stage is held by the public?

It is unnecessary to give the names of the well-known persons among the brilliant crowd that assembled previously to the opening ceremonies. It is enough to say that almost every one prominent in the social, political, mercantile, and professional life of this imperial city was there.

The large gathering formed a glowing tribute to the worth of the cause and a splendid earnest of the generous support that the community will give the Fair.

The officers of the Fund and of the Fair, together with all those that have been prominent in the good work were assembled on and around the speaker's platform erected in the centre on the South side of the vast amphitheatre. The seats and boxes were all filled and the floor space was crowded.

At a few minutes after eight o'clock President A. M. Palmer, amid applause, advanced to the front of the platform and spoke as follows:

LADIES AND GENTLEMEN: The labor of several months on the part of many devoted men and women culminates to-night in presenting to you this novel and, I hope, pleasing Fair.

Before it is formally opened I wish, on behalf of the Fund Fair Committee of the Trustees of the Fund, to make public acknowledgment of the deep obligations we are under to the people of this and other cities, for their most generous contributions; to the eminent architect, Mr. Stanford White, for his zealous and most skilful work in planning and superintending the construction of this pretty village; to Mr. Benson Sherwood, who has so ably carried out Mr. White's plans; to the Edison Company for the electric lighting, to the Florist's Club of New York for the floral display, and, above all, to the noble women of the Women's Executive Committee who have for nearly three months worked in behalf of this enterprise with a devotion and zeal which have never been surpassed, if, indeed, if they were ever equaled.

I have now to present to you, ladies and gentlemen, the two foremost men of our profession who honor us and who honor you by their presence upon this occasion. Mr. Jefferson will address you.

Joseph Jefferson and Edwin Booth were received with enthusiastic applause, and Mr. Jefferson made this address:

LADIES AND GENTLEMEN.—I cannot attribute this overwhelming reception and compliment intended either to Mr. Booth or to myself, but rather to the office which we are called upon to fulfil. If you will glance at the brilliant audience assembled beneath this vast roof, you will perceive readily that this is neither the time nor the place, and, I may say, the space for a lengthened address.

I will not mention the word charity. The liberal donations and the splendid gifts of merchandise which you have showered upon this institution, show that you thoroughly appreciate and fully realize the value of that word.

In this vast place it is quite natural that not more than one-half of the audience can see me, or hear what I say, which perhaps is one of the advantages you will receive from my address. I find I am shut out from one-half of the audience by the house of the immortal Shakespeare. This is not the first time that I have been obscured by him. I can say, however, that there is one actor under this roof whom he has never obscured and that is my illustrious friend Edwin Booth. If ever he has to open a fair and to speak a speech, I hope he will say a good word for me. As the name of Shakespeare comes up before me, this being the Actors' Fund and he the High Priest of my profession, may I say that—

The wondering world asks what was his profession
Of course he was a lawyer, says the lawyer;
He must have been a sawyer, says the sawyer;
The corner druggist says he was a chemist;
The thoughtful sage declares him a great thinker;
And every tinman swears he was a tinker;
And so he is claimed by every trade and factor.
Your pardon, gentlemen—he was an actor!
Pray, take my hand and come with me,
To where once stood the famous mulberry tree.
Then on to Stratford church, here take a peep
At where the fathers of the Hamlets sleep;
They hold a place of honor for the dead,
The family of Shakespeare at the head.
Before the author of the sacred place,
They have given burial and race.
And all my comrades, brothers all in art,
Permit me just one moment to depart
From this my subject, urging you some day
To seek this sacred spot and under it pray
That Shakespeare's rage to orders will kindly soften,
Because you know we murdered him so often.
I ask this for myself, a poor comedian,
What should I do had I been a tragedian?

Now, then, let me conclude my brief address. I have been requested to thank the industrious workers in this cause, the general public, and the theatrical profession for their great liberality and loyal support.

And so I announce this Fair to be formally opened.

At the conclusion of Mr. Jefferson's speech the President of the Women's Executive Committee, Mrs. A. M. Palmer, waved a small flag as a signal to the band of one hundred pieces, which began to play the opening selection. At the same moment the electric lights were turned on and the booths were brilliantly illuminated.

The officers of the Fair Committee and the trustees of the Actors' Fund then proceeded through the main avenue of the Fair to the headquarters of the Fair Committee, in the following order: President and Vice-President; Treasurer and Secretary; Al. Hayman and Louis Aldrich; Edwin Knowles and C. W. Thomas; A. R. De Frece, and the Trustees.

Thus was the great Fair formally opened.

Then began a scene of indescribable life and color. The booths, manned (or should we say womanned) by the genius, grace and beauty of the stage, stretched before the visitor in a bewildering tableau. Each fair saleswoman wore a golden badge, star-shaped, bearing the words "Actors' Fund Fair," and the masques of tragedy and comedy in relief. Each badge was attached to a knot of ribbon, forming the national colors.

The beauty and harmony of Architect Stanford White's general designs were now seen for the first time.

At the Madison Avenue end of the building the people passed beneath a triumphal arch, surmounted by a graceful balustrade and a semicircle of Roman pillars. The arch in the centre of this exedra is surmounted by a huge fan formed of hundreds of miniature electric lights, which by an ingenious automatic arrangement give the fan an appearance of opening and closing at brief intervals.

To the right is the Globe Theatre in *fac-simile*—the octagonal theatre where Shakespeare wrote, acted and managed. Over the entrance is the emblem of the Actors' Order of Friendship, made of colored electric lights and having a very striking effect. Within the Globe the walls are covered with paintings in oils and water colors by celebrated artists, and here the connoisseur of art will find many examples worthy of purchase. Here Mrs. Frank Mayo was stationed with several assistants to aid F. F. Mackay, Louis Aldrich and the other representatives of the respected Order in selling their artistic wares.

In the centre of the space formed by the exedra is Rebecca's Well—or rather, Rebecca's two wells, from whose cool depths the fairest of dusky maidens dispenses cool and innocuous liquid refreshments.

In the old Chatham Street Theatre are the booths of the Columbus Theatre, Brooklyn, and the to-be Empire Theatre, Charles Frohman, manager. In the former Mrs. Edwin Knowles presided and sold fancy articles. Carrie Lott, Minnie Adee, Viola Whitcomb, May Loranger, and half a dozen others were with her and there was a throng around them all the time. Sweet Viola Allen—while she was not at the flower booth, was in charge, and during her absence Mrs. Frank Mordaunt and Essie, Minnie and Edith Tittell were the three particular graces.

At the Sybil's Cave are Mrs. J. Alexander Brown, president; Alice Coleman, Mrs. Thropp, Gipsey Alcott, and Hattie Thorpe. Here are refreshments for the parched, and judging by last night's receipts, a big addition to the Fund will be made right here.

But the most beautiful booth of all—if such be possible—was the flower booth. Roses went at from fifty cents to $1 a piece, and when we remember that they were sold by Sadie Martinot, Eleanor Mayo, Julia Arthur, Selena Fetter and half a dozen more of the most gracious of the women in the profession the wonder is that they were not valued at ten dollars apiece.

In the old Duke's Theatre, further along, were three booths, all bright with odds and ends. The Jersey City Academy was at one end, and Mrs. Ettie Henderson chaperoned a bevy of actresses turned saleswomen. Bertha Welby, Helen Tracy, Marion Earle, Mrs. Findlay Anderson, and Gracie Cutter were in charge of the men's furnishing goods department, and reported remarkable progress, and the rugs and billiard tables were sold by Mrs. Edward Harrigan and the members of Harrigan's company. Mrs. Harrigan says she has already several hundred dollars on hand.

Statesque Dora Goldthwaite is the president of the Moorish booth, at which precious stones are sold. Her stock was considerably diminished at the end of Monday night. She was ably assisted by Mrs. D. P. Bowers, Mrs. Benson Sherwood, and Mrs. Harry Mann.

The silver booth is a graceful pavilion, decorated in black and silver, and supported by slender columns. Here is displayed a superb array of the finest products of the silversmith, bearing the Gorham hall-mark. Here, also, is the superb Lotta punch bowl, that will be voted to the most popular club in town, and to capture which every club will make a strong endeavor. Mrs. Harrison Grey Fiske, Ada Dyas, Mrs. Milton Nobles, Maude Harrison, Mrs. Charles Barnard and Gertrude Gifford are in charge of this glittering booth.

The perfumery table, situated in the old Park Theatre, drove a thriving trade under Mrs. C. A. Doremus' presidency, while Misses Clayton and Evesson disposed of fine lamps to numerous purchasers.

The Japanese booth, in charge of Mrs. F. Stiebel, assisted by many lovely women, was well patronized.

Selena Fetter and the Twelfth Night girls were the centre of a crowd of patrons under their mammoth emblematic ivy leaf.

Mrs. Croly's old Curiosity Shop, with its wonderful collection of interesting relics was a centre of attraction.

Shakespeare surely never had more charming tenants in his house than assembled there on Monday for the firsttime. Their loveliness would surely have detracted from even the attention the great dramatist himself would have attracted, had he been present. The Lyceum Theatre booth was presided over by Georgia Cayvan, and she was assisted by Effie Shannon, Bessie Tyree, Emma Frohman, Natalie Lambert, and as many more pretty girls. Miss Cayvan told a MIRROR reporter early in the evening that she had sold $05 worth of photographs, and that she and her assistants could sell out the whole table in three days if need be.

Mrs. Rachel McAuley graced the literature booth. Mrs. J. H. Meade, Blanche Weaver, and Lillie Vinton were among those that helped her. "How do you do," said Mrs. McAuley to a MIRROR man; "my hands are full of greenbacks, so I can't shake hands. The Americans must be omnivorous readers—we scarcely have time to do up our bundles. Please say that the unique feature of this Fair is that no exorbitant prices are charged." Under the same roof is the millinery and dry goods booths, representing Palmer's Theatre. Here are Agnes Booth, Queenie Vassar, Marie Hiltorde, Lilla Vane, Carrie Turner, and Louise Beaudet. They did a rushing business on Monday.

Messrs. Daniel Frohman and Arthur Hornblow had a large band of pretty little news girls selling the first of the daily issues of *Fair Topics*, a handsome journal containing all the news of the Fair and special contributions by R. W. Gilder, "Bab," B. B. Vallentine, Thomas Bailey Aldrich, and George William Curtis.

Under the Roman colonnade Mrs. W. J. Henderson's musical instruments' booth, Mrs. E. J. Phillips' toy booth, Mrs. Matt Morgan's artists' materials' booth, and Mrs. Fernandez' children's department were situated. They were filled with pretty girls, and they were thronged all evening.

Mrs. Edward E. Kidder and her charming assistants dispensed candies and soda water in immense quantities to the crowds that packed Tenney's mammoth temple.

It was believed that the first night would be more of an exhibit than a mart, but the sales were large, notwithstanding. For instance, a landscape by Jefferson was sold ten minutes after the Fair opened for $500, and in twenty minutes $900 worth of souvenir spoons were disposed of at the silver booth. These examples show the temper of the buyers.

The attendance during the evening was estimated at 10,000. From eight to ten it was difficult to move through the throng.

On and after to-night all seats will be free to the public, but the boxes will be sold as heretofore.

To-night the big voting contests will begin.

The Committee of Finance, which will act during the Fair is composed as follows: Frank W. Sanger, chairman, W. J. Swan, A. J. Moore, H. R. Breden, Harrison Grey Fiske, S. J. Gans, C. A. Doremus, and E. Klaber.

The Committee of Award, which will dispose of all subscription contests, is made up of Adolph L. Sanger, chairman; F. S. Gibbs, T. L. Hamilton, J. Nathan, J. S. Isaac, F. L. V. Hoppen, Chandos Fulton, and Jacob Hess.

Henry C. Miner, the Executive Officer of the Fair, has his headquarters in the Duke's Theatre. Mr. Miner, among his many duties, has the direction of the police arrangements.

A. R. De Frece was in a dozen places at once. His great experience in connection with big fairs has made his services invaluable, particularly in arranging the practical details of the bazaar.

"It is an unprecedented success," said Al. Hayman.

"The greatest fair ever held in America," said F. W. Sanger.

"We can count on $150,000 at the least," said Louis Aldrich.

"A colossal success," said Henry C. Miner.

"Greater than we expected," said President Palmer.

"The largest, prettiest, most interesting fair in the history of fairs," said the public.

To-night the flower temple will be presided over by singers. Among them will be Marie Tempest, Laura Schirmer Mapleson, Nina Bettini, Laura Bellini, Florence Rice Knox, Mme. Kellogg-Strakosch, Sophia Scalchi, Jennie Dutton, Gertrude Griswold, Mabel Stephenson, and Clementina De Vere.

FAIR NOTES.

Several of our out-of-town representatives have contributed to the MIRROR Correspondents' Subscription during the past week. The list is as follows:

Previously acknowledged	$28 85
G. J. Turnbull, New Britain, Conn.	5 00
Henry Hyman, Rutland, Vt.	1 00
George W. Beery, Upper Sandusky, O.	1 00
Frank M. Catlin, Jackson, Miss.	1 00
Fred. J. Beaman, *Clipper* corr., through Frank M. Catlin	1 00
J. T. Reeves, Beaver Falls, Pa.	1 00
L. W. Howe, Denison, Tex.	5 00
A. M. Wellington, Anderson, Ind.	2 00
John T. Froidel, Sheyboygan, Wis.	1 00
C. H. Holtzman, Cumberland, Md.	1 00
Cash, Janesville, Wis.	1 00
Harry Gerhart, Marshalltown, Ia.	1 00
Total	$91 85

The correspondents that have shown their interest in the good object through the medium of this subscription number one hundred and seventy-five.

Max Jacobs, our Port Jervis, N. Y., correspondent, sent a pair of men's handsome slippers to be sold at the Fair.

C. R. Smith, MIRROR correspondent at Huntington, Ind., contributed a sterling silver souvenir spoon. The design is pretty. The words "Actors' Fund Fair" are engraved in the bowl.

C. E. Johnson, our Salt Lake City correspondent, is doing good work for the Fair in his city. He has circulated a printed appeal for subscriptions among the leading citizens, has established depots for receiving money or donations, and is altogether showing an activity that is worthy of great praise.

Eliza Warren donated a box of fine silk hosiery to the Fair through THE MIRROR.

McDonald and Allen, bookbinders, of Boston, sent in THE MIRROR care a volume of "Lallah Rookh," worth $35. It is sumptuously bound in French Levant, has wide margins, is illustrated by photo-gravures in striking tints, and would excite the pride of Moore himself.

Emma V. Sheridan's illness has prevented her from taking an active share in the work, but in token of her hearty sympathy and good-will she sent her cheque for $25 to the Fair through THE MIRROR last Saturday. Miss Sheridan is now in Boston.

T. Ward, treasurer of Maguire's Opera House at Butte, Mont., writes THE MIRROR that he has shipped by express a very rare specimen of gold quartz for the Fair. The intrinsic value of the gold in this specimen is estimated at $25, but on account of its rarity $50 is a low figure to place on its value.

Henry Thomas, manager of the Academy of Music, at Montreal, will give a benefit for the Fair Fund on the 28th inst. Mr. and Mrs. Neil Warner will direct the performance, in which many prominent amateurs will take part. The bill will consist of Editha's Burglar, High Life Below Stairs, In Honor Bound, and Little Toddlekins.

Ada Dyas collected from W. H. Earle and Son $25, and from J. W. Curtis, of 1 East Fifty-first Street, $50. At Norwalk, Conn., Miss Dyas secured the following donations: From T. S. Morrison, $10; W. G. Thomas, $10, T. S. Vanderhoof, $10; Charles D. Mathews, $5, and Mrs. J. Warren Goddard, $5.

Mrs. Milton Nobles sent a set of handsome silk-embroidered doyleys. Mary Davenport, of the Nobles company, donated fine specimens of hand embroidery, and Katharine Goode gave six hand-painted splashers and a decorated banner. Milton Nobles sent three hundred copies of his bright little book, "Shop Talk." One hundred copies are handsomely bound. The rest are in paper covers. This book had a very large sale and is now out of print. The Fair copies are some that were held by Mr. Nobles for personal distribution.

Cornelius Vanderbilt gave $1,005 to the Fair subscription one day last week—$5 for a season ticket, and the balance as his contribution to the cause.

Maud Harrison went down to Wall Street one day last week. She returned with several contributions, chief among which was one of $1,000 from Jay Gould.

Last week these donations were received: From Richard Hooley, $200; from Isaac B. Rich, $100; from William Harris, $100; from Augustus Pitou, $200.

Georgie Cayvan's collection amounted to $6,000.

Florence Roberts has sent in for the Lewis Morrison company $40.

Thanks are due to Dodds' Express, and its representative, Henry Rosemer. The company placed its wagons at the disposal of the Women's Executive Committee free of charge, and an immense express bill was saved.

Lola Fuller has presented to the Fair one of his paintings—a view of the Adirondacks.

George Brecks has donated some valuable pieces of rare old silver.

Queen Victoria's photograph and autograph were received last week from London. They are on sale. Her Majesty also expressed her wishes for the Fair's success.

James W. McKee has presented a life-size oil painting of Edward Harrigan, by A. Maurice Shel drake, an English artist.

Hennessy Leroyle sent a pair of buffalo horns, mounted and polished. Lottie Wade and Emogene Maxwell sent a box of fancy work.

Ollies Shine was credited with collecting $7 for the Fair in our last issue. That was a mistake. Mr. Shine collected $37.

Mrs. Harrison Grey Fiske's collections from out-of-town hotels and newspapers were augmented considerably last week. The New Orleans *Picayune* sent $25; the New Orleans *Times-Democrat* $10; the San Francisco *Examiner* $25; the Kansas City *Journal* $5; the Vanderbilt House at Syracuse $20, and the Delevan House at Albany $10.

Bullene, Moore and Emery, of Kansas City, sent through Mrs. Fiske, a superb ostrich feather fan, mounted on tortoise shell.

J. Boyd Pantlind, proprietor of the Morton House at Grand Rapids, Mich., sent $30 to Mrs. Fiske for the Fair fund yesterday.

Manager Cokenar, of Anderson, Ind., has collected nearly $50. Manager Roche, of Dubuque, Ia., has gathered in $40. Manager Staub, of Knoxville, Tenn., will turn in $30. Manager Chatterton and Mr. Parrish, MIRROR correspondent, of Springfield, Ill., have collected $17, and hope to raise more.

Mildred Aldrich forwarded from Boston the wig worn by the late William Warren in his famous character of Jesse Rural. It was the gift to the Fair of Annie Clarke, to whom the celebrated comedian had given the wig as a memento at the time of his retirement from the stage.

The doll dressed by Patti that was sent some months ago to Denver, has been returned to this city, and is on exhibition at the Doll's Booth.

Joseph Murphy has contributed to the art gallery a marine view from his own brush.

Joseph Murphy, the glover, has contributed through Agnes Booth, $200 worth of gloves.

Madame Ponisi has sent her cheque for $50.

A table scarf was sent to Ettie Henderson from the Convent of Notre Dame, Philadelphia, as a tribute to the memory of her daughter Henrietta who, like her mother, was graduated from that school. The scarf is of silk bolting cloth, hand-painted.

The majority of the arena boxes were sold at auction at the Madison Square Theatre on Friday afternoon—$2,500 was the total of the sale. Mrs. Al. Hayman and Agnes Ethel paid $125, and Joseph Jefferson and Mrs. John Chamberlain paid $105 for boxes. H. Schaur sold and J. Woolsey each bought one for $100, and Georgia Cayvan paid the same price for another. Sixteen boxes went for $50, and others were sold at prices ranging from $15 to $15.

The entertainment on Tuesday afternoon at Palmer's in aid of the Fair consisted of a performance of Pygmalion and Galatea by a cast of stage children. There was a fair-sized house and it was demonstrative. Almost all the young people acquitted themselves creditably. Tommy Russell was a handsome Pygmalion; Lucy Webling, as Chrysos' wife, was earnest, and Gertie Homans, as Pygmalion's sister, was lively. By far the best performances, however, were those of Olive Berkley as Galatea and Wallie Eddinger as Chrysos, the art patron. Miss Berkley's performance was the only one that was not distinctly childish. She was a very pretty, graceful, and ingenuous Galatea, and she read her lines with a variety of inflection that was both appropriate and pleasing. As for Wallie, he was distinctly comic, especially when he asked if he were not a man. He has a comedy face and a comedy gait, and he ought to make a capital comedian some fine day.

One of the most interesting of the numerous performances given during the last month for the Actors' Fund took place at Palmer's on Friday afternoon. One feature of the entertainment was the first production of a one-act play called A Modern Saint Anthony. It is by Margaret Townsend. It has some merit, and it was effectively acted by Louis James, Edward Bell, E. Eberle, and Julia Arthur. The second play on the programme was also in one act. It was of a lighter order and was played by J. K. Hackett, Anna Boyd, and others. There was singing by Campanini, Ritter, Goetz, Helen Von Doenhoff, and Margaret Reid. There were more than one thousand patrons and patronesses, including Mr. Lester Wallack, Mr. and Mrs. A. M. Palmer, Colonel and Mrs. John A. Cockerill, Baron and Baroness de Wardener, A. S. Hewitt, Mr. and Mrs. Edward Cooper, Mr. and Mrs. Henry Clews, Mr. and Mrs. John Bloodgood, Mr. and Mrs. Livingston Hamersly, Mr. and Mrs. Lawrence Hutton.

Eddie Collyer invited twenty-five children to the opening of the Fair. Among them were Wallie Eddinger, Master Lennie, Daisy and Herbert Zublin, Evalina Dougherty, Eva Mudge, Mamie and Katie Murphy, Marguerite and Richard Ferguson, Isabelle Corbett, Flossie Knowles, and Katie, Mattie, Jennie, and Pat Rooney, Jr. Jennie Whitbeck assisted him in looking after the party. Mr. Collyer invites all the children he has taught in the city to attend the Fair at his expense. He says: "I will do my part for the success of the Fair by giving my money. That's what is needed, and if others will do as I do, comparatively speaking, I shall be pleased." Mr. Collyer will further furnish any twenty-five or fifty children with admission tickets at his expense. He means children that cannot afford to pay for admission. He says: "THE MIRROR can give out the tickets, as I shall be busy in my studio of stage dancing, making the money to pay for them."

Helen Barry has received the following letter: "Please accept my thanks for your cheque for $814, the gift of yourself and company to the Actors' Fund Fair. I am sure you feel as much pleasure in giving this money as we do in receiving it. Be assured it is highly appreciated by us, for apart from the important addition it makes to our Fund, it gives us assurance of the kindly interest in our work of an influential and most worthy member of our profession. Renewing my thanks to yourself and associates, I am, my dear Miss Barry, yours sincerely, A. M. PALMER."

One of the most active workers for the Fair has been Mrs. Rachel McAuley. As a member of several of the most important committees she has been instrumental in collecting $2,000 in money. Her booth at the Fair is unique and attractive. It is a library of books, in the purchase of which by the public, the demand will be so great that an auction will no doubt be required to accommodate the competition. These books are the personal donations of authors, embracing the names of some of the most distinguished in the country. Foreign writers are also represented. Each book has an inscription on its fly-leaf from the author, and in some cases letters of some length are attached. One of the most pleasing results of the committee's application to the sympathetic feeling of the authors for the stage is the response made by Mrs. Harriet Beecher Stowe. This distinguished woman, whose contribution to the American stage, is the most remarkable in its history, sends a number of copies of various imprints and descriptions of her novel, "Uncle Tom's Cabin." That these books will bring a price far in advance of what would be paid for the simple copies there can be no doubt. Among other authors in the list of those that have so far responded are W. D. Howells, Frank R. Stockton, John Hay, John Champlin, J. T. Trowbridge, Thomas Bailey Aldrich, George W. Cable, H. H. Boyesen, George W. Curtis, Amelie Rives-Chandler, Richard Harding Davis, Andre Theuriet, Moncure D. Conway, and Brander Matthews. There is also a unique collection of autographs at this booth and those interested will find both pleasure and profit in their examination. Royalty, too, is represented. Mrs. McAuley has received from the Right Honorable the Marquis of Lorne, his book with his autograph for the Fair.

An interesting exhibit is the portrait-relief in bronze of Edwin Booth idealized by the profile of Shakespeare in union with it. The circumstances of its creation are interesting. Mrs. Rachel McAuley was anxious to supplement her labors with something of a personal nature, and back of this wish there was something more. Cherishing the memory of her husband, Barney McAuley, and remembering the intimate friendship that existed between him and Edwin Booth, she conceived the idea of this bronze portrait as, in a manner, a token from the past. Thus it is her gift to the Fair, but it is to serve a more lasting purpose. It is to be a gift to the Players' Club from those that are to unite in purchasing it from the Fair management. The entire proceeds of its sale in the sum of $1,000 will help to swell the receipts of the Fair. The shares are placed at five dollars each and a large proportion of them have already been taken in blocks by Joseph Jefferson and others. The portrait of the head in bronze, life-size, was modelled by Theodore Bauer, the sculptor.

Among the many faithful workers for the Fair are the Messrs. Z. and L. Rosenfield, whose excellent typewriting work has been contributed freely.

The amount raised for the Fair by the performance of Pygmalion and Galatea by the stage children at Palmer's, was $800.

A number of things will be awarded by vote. A diamond star will go to the most popular woman in the Fair; a gold watch to the most popular actor; a piano to the most popular women's club, and Lotta's punch bowl to the most popular men's club.

The badges that were decided upon at a former meeting, it has been explained by Mrs. Palmer, are for the women that have devoted much of their time and energy to the preliminary work for the Fair. As stated by THE MIRROR, about $700 was raised a week ago for the purpose of defraying the cost of the badges.

The season tickets will admit two people of either sex, although they read: "Admit gentleman and lady."

Said Estelle Clayton to a MIRROR reporter at the Fair: "I am afraid that the nature of my Golden Book is not thoroughly understood. There are thousands of dollars in New York waiting to be contributed through the Golden Book. It has been gotten up especially to give the people that have not been approached already a chance to donate. All they have to do is to enter their names and pledge a certain sum of money. It is also my idea to get the outside public to subscribe annually to the Fund—as it does to other charitable institutions."

The Minerva Publishing Company and Harry St. Maur, the author, presented the first hundred copies of the new sensational novel, "A Railway Mystery" to Mrs. Barney McAuley for the book booth.

The final meeting of the women of the profession was held at Hardman Hall on Wednesday. It was largely attended. On the platform were Mrs. A. M. Palmer, Mrs. D. P. Bowers, Rachel McAuley, Mrs. Ettie Henderson, Mrs. Edward Harrigan, Mrs. Harrison Grey Fiske, Mrs. E. E. Kidder, Estelle Clayton, Ella Starr, Dora Goldthwaite, "Aunt" Louisa Eldridge, Emma Frohman, Alice Fisher, Mrs. John Chamberlain, and Agnes Booth. It was announced that those that may have interesting "copy" for *Fair Topics* during the week should send it to Daniel Frohman, chairman of the press committee, or to Arthur Hornblow, his assistant. Some one asked how the actors and actresses would be able to be at the theatre and the Fair at the same time, and the reply was: "As THE MIRROR has been saying for ten weeks, this is an actors' fair, and there are plenty of actors on hand all the time." It was arranged that there should be subscription books which the actresses that were not at the booths can carry. Many topics were discussed.

THE MIRROR is requested to acknowledge for the Women's Executive Committee the receipt of subscription blanks, filled out in the manner herewith indicated, with donations for the Fair: From Isadore Rush, for the Roland Reed company, $246; from Mr. and Mrs. G. A. Beane, for The Old Homestead company, $20; from Victor and Mabel Morrison, for the Lewis Morrison company, $2; from Nellie Vale Nelson, $25; from Miss Ottolengui, $2.65; from Kate Castleton, $26.45; from Charles E. Miles, $50; from Grace Sherwood, $50; from Ada Gray, for her company, $22; from Earle Remington, $6; from Jennie Holman, for her company, $10.75; from Annie Mitchell, $12.65; from Gus Hill, $25.

CIRCUS PLAYS DON'T DRAW.

John W. Hamilton explains the recent cessation of The Circus in a way that throws a new light on that occurrence. He lays the blame on the backer, Thomas F. Kelly, of Philadelphia.

"Kelly crippled the enterprise," said Mr. Hamilton to a MIRROR reporter yesterday, "by grabbing every dollar that came in during the first week of the show in Philadelphia. In other words, he reimbursed himself out of the first receipts instead of out of the first profits, as stipulated in the copartnership articles.

"Another reason for The Circus' failure is that there is no money in such enterprises. It was conceded universally that The Circus was infinitely superior to the nondescript thing yclept The Country Circus, yet the public did not want it.

"Notwithstanding all the bluff and bluster put forth on behalf of The Country Circus I don't believe it has made one dollar. The public don't want a poor one-ring circus allied to a drowsy so-called drama, and it won't pay to see it.

"Those managers that have booked The Country Circus with the idea that it will make money for them are likely to experience disappointment. E. G. Gilmore wouldn't have it again at the Academy if he was guaranteed against loss, and I rather think the Boston engagement has not panned out brilliantly."

SADIE SCANLAN IN NORA MACHREE

Sadie Scanlan, who has been christened "Erin's Nightingale," under the management of Sidney R. Ellis, will appear next season in an Irish comedy drama by Charles T. Vincent, called Nora Machree.

Miss Scanlan is a sister of W. J. Scanlan, and during the present season has won recognition as a comedienne of unusual promise in her line. Wherever she has appeared she has been praised for her beauty, her ability as a singer, and her native aptitude for the line of drama in which she has elected to be judged. Under the astute management of Mr. Ellis, who has done much to place Charles A. Gardner in his present position, she will no doubt increase her popularity.

Much is promised of the new play in which Miss Scanlan will appear. It will be handsomely staged, all scenic and mechanical effects being carried, and a number of novelties will be introduced. A special feature of the production will be the handsome dresses, designed by Baron De Grimm, which will be entirely different from those usually employed in Irish drama, as they will be historically accurate and very picturesque.

Mr. Ellis will select the company with great care, and as the advertising matter will be first-class, there is every reason to anticipate a successful season. The attraction will appear only in the best theatres. Thus far the bookings are of the best, including eighteen weeks in week stands.

MATTERS OF FACT.

The Elmwood Opera House, at South Framingham, Mass., is for rent. Address William H. Trowbridge, proprietor.

Neatly furnished rooms for gentlemen or for light housekeeping may be secured at 154 East Twenty-second Street.

Joseph F. Gombert, of 1557 Broadway, New York, wishes to call the attention of owners of carriages, light wagons, tallyhos, etc., to his stock of coach lamps. Mr. Gombert is prepared to manufacture, from original designs, any style of lamp required, at the lowest rates. All orders by mail for either new work or repairing promptly attended to, as the facilities for doing such work are unequaled. Mr. Gombert also makes a specialty of handsome and unique bicycle lamps, and as this style of vehicle is now very popular no doubt many readers of THE MIRROR will take advantage of his announcement in another column.

The Carleton Opera company is to be congratulated on securing the services of Marie Bell for the Summer opera season. Miss Bell has met with marked success wherever she has appeared, her charming soprano voice always calling forth favorable comment.

The Columbian Opera House, Bath, Me., is a good one-night stand for first-class attractions. Manager R. P. Ham is now booking for next season.

The New Britain Opera House at New Britain, Conn., is to rent from Aug. 1, 1892. The house has a seating capacity of 1,000, while the population of New Britain is 20,000.

Lena Merville, who was very successful in support of Kate Castleton in The Dazzler, invites offers for next season. Her new song, "Peggy Cline," was recently sung by her for the first time, and made a great hit. On one or two occasions Miss Merville has taken Kate Castleton's part in the performance, when that actress was ill.

The play Ferachiff, which was a success when it was produced at the Union Square Theatre, is for sale. Apply to Litt and Lewis.

William H. Young, stage manager and comedian, last season with Frederick Warde, will be at liberty after May 14.

The Opera House at Camden, S. C., is now booking for season of 1892-93. E. M. Roberts recently assumed the management of this house.

E. A. Barron, who was with Robert Mantell's company until he was forced to stop work by a severe illness, has entirely recovered, and may be engaged for character or comedy work.

Marion Sackett, who is by no means a novice in the dramatic field, has written a strong melodramatic play, entitled His Evil Genius, which she wishes to dispose of to a responsible party.

L. L. and R. W. Standiford advertise a comic opera, just completed, for sale. Managers wishing to inspect MS. can address them at 24 Vine Street, Youngstown, Ohio.

Clarence Fleming, manager of the Pike Opera House, the leading theatre of Cincinnati, is booking attractions from his New York office in Daly's Theatre.

Blanche Seymour, whose clever work as Sweeter in The Patrol has given her a reputation as a delineator of child parts, is at liberty. Miss Seymour is a capable dancer and singer.

Walter Edwards has won the commendation of press and public as the leading heavy man with The Stowaway company during the past season.

The Carlyon Arms Hotel, at White Plains, N. Y., is an ideal Summer resort only forty minutes from New York. The terms are reasonable.

Francis Hillman, who occupied the post of leading man with Possart, is at liberty. He desires an engagement with an American company.

BROOKLYN LODGE, B. P. O. E., will give another one of their entertaining Ladies' Social Sessions at the Bedford Avenue Theatre, Sunday evening, May 15.

FRANK LANDER is playing this week in The Love Chase with Mrs. John Drew at the Arch Street Theatre, Philadelphia.

THE annual business meeting of the Actor's Fund Association will be held at Hoyt's Madison Square Theatre on Tuesday, June 7, at eleven o'clock, A. M., when the election of officers and trustees will take place, and the reports of the past years' work be submitted. All members of the Fund may obtain tickets by making personal application to the office of the fund, No. 12 West Twenty-eighth Street. Exercises commemorative of the eleventh anniversary of the Fund will be held on the same day at Palmer's Theatre, at three o'clock in the afternoon.

MISCELLANEOUS.

Managers, Attention!

JUST COMPLETED,

A Comic Opera.

It is simply red hot, speaks for itself.
Sparkling music and refined humor.

Managers wishing to inspect MS., address

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24 Vine Street, Youngstown, Ohio.

The Actors' Fund of America.

ELEVENTH ANNUAL MEETING.

NEW YORK, May 3, 1892.

The annual meeting of the Actors' Fund of America Association will be held at Hoyt's Madison Square Theatre, on Tuesday, June 7, 1892, at 11 o'clock, A. M., when the election of Officers and Trustees will take place, and the reports of the past year's work submitted. All members of the Actors' Fund can obtain tickets of admission by making personal application to the office of the Fund, 12 West Twenty-eighth Street.

Exercises commemorative of the Eleventh Anniversary of the Actors' Fund will be held on the same day at Palmer's Theatre, at 3 o'clock, P. M.

A. M. PALMER, President.
CHARLES W. THOMAS, Secretary.

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HIS EVIL GENIUS.

A Strong Melodramatic Play, by MARION SACKETT, who wishes to dispose of it.

Address MIRROR Office.

MISCELLANEOUS.

The Actors' Fund of America.

NEW YORK, April 15, 1892.

In accordance with Section 10 of the By-Laws of THE ACTORS' FUND OF AMERICA, notice is hereby given to the members of the association that A SPECIAL MEETING will be held at the office of the Actors' Fund of America, 12 West Twenty-eighth Street, New York, at 2 P. M. on Thursday, May 12, 1892, for the purpose of amending Section 7, of the By Laws, so that it will conform with the Act of Incorporation as amended by the People of the State of New York, represented in Senate and Assembly, said amendments having been approved by the Governor, March 9, 1892.

Said Section 7 of the By-Laws to read when amended as follows:

"Section 7. At the annual meeting to be held in 1892, there shall be elected by ballot a president, two vice-presidents, a treasurer and a secretary. Said officers shall hold office for three years, or until their successors are elected and thereafter the said officers shall always be elected for a term of three years. At the said annual meeting there shall also be elected twenty-one trustees, who shall, at the first meeting of the board of trustees thereafter held, be divided into three classes of seven trustees each. The trustees of the first class shall hold office for the term of three years; the trustees of the second class shall hold office for the term of two years, and the trustees of the third class shall hold office for the term of one year. The trustees elected at every subsequent annual meeting shall hold office for the term of three years, or until their successors are elected."

A. M. PALMER, President.
CHARLES W. THOMAS, Secretary.

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Handsomest and safest theatre in the world.
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Comic Opera by Carl Millocker.
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IN OTHER CITIES.

CHICAGO.

Maggie Mitchell drew large audiences at Hooley's April 25-30. Alabama 2-7.

Sol Smith Russell began another successful week at the Grand Opera House. In its new form A Poor Relation has proved even more to the liking of the public than before it was revised. Mr Russell makes a speech after the first act every evening that takes the audience. On many evenings people were turned away.

By special arrangement between David Henderson and Mr. Rosenfeld, the bill to be presented at the Chicago Opera House this week by the Lilliputians will be changed to The Pupil in Magic and The Burgomaster of Pinneburg. The laughable little piece of Candy has been very successful, but Chicago people wanted to see something else before the midgets started for Europe. Herrmann the magician next.

At the Columbia Mr. Wilkinson's Widows continues to attract large and fashionable audiences. Everybody pronounces it one of the best and funniest comedies on the road, and they come pretty near right. Russell's Comedians in The City Directory 2-7.

The Old Homestead entered upon its farewell week to the usual phenomenal business which has marked it as having made one of the most successful runs ever made in this city. Rose and Charles Coghlan 2-7.

A piece that has been witnessed here before is at the popular West Side theatre, the Haymarket. The Police Patrol is an interesting drama. W. T. Doyle, Elmer Grandin and Etelka Wardell are in the cast, which is fair. Hanlon Brothers' Superba 2-7, followed by the Bostonians.

The Soudan is the Windsor's great attraction this week, and it is keeping up its good record of drawing big business. It is played by a good co. of players, headed by that popular young actor, Forrest Robinson, and Maude Banks.

Haverly's Mastodon Minstrels are in their twentieth successful week at the pretty little Casino. The great success, Bill Trovatore, is the most laughable afterpiece ever performed by the co. Crowds are enjoying a performance worth double the price of admission.

The Pulse of New York is the attraction of the Clark Street Theatre. It is drawing big business. Strong co. Eva Mountford 1-7.

A Knotty Affair was booked at Havlin's this week, but owing to its collapse in Cleveland last week Havlin's remained dark Sunday. Acting manager Hutton managed to secure A. W. Fremont and his 777 co. which opened 25. Annie Ward Tiffany 1-7.

Dear Irish Boy is the Alhambra's attraction this week. Good business prevails. The Soudan 1-7.

John L. Sullivan and Duncan B Harrison in Broderick Agra, are treading the stage of the People's Theatre before audiences that are charmed by the great name of Sullivan. The piece is fair. The Blarney Stone 2-7.

The Black Flag, an old but popular play, will be presented at the Standard Theatre by a capable co. 1-7.

The Academy of Music had The Danger Signal 25-30 with Rosabel Morrison in the star part. Good business. The Fast Mail 1-7.

The Lilly Clay Colossal Burlesque co., is at the Madison Street Opera House, doing a very good business.

An extra performance of Niobe was given by request at Hooley's 24.

A grand war concert will be given at Central Music Hall by a chorus of 150 voices, and a number of well-known artists. The proceeds will go to the Illinois Women's Soldiers' Home.

Max Bendix, first violinist of the Chicago orchestra, is to take charge of that orchestra and give concerts at the Second Regiment Armory. This means rivalry for the New York Orchestra, soon to come here to give concerts at the First Regiment Armory under the direction of Antoine Seidl and Prof Ziegfeld of the Chicago Musical College.

The sale of seats and boxes for genial George Fair's benefit at the Haymarket is progressing finely. Tickets are going like hot cakes.

The new theatre now being built here, the Schiller, is going up very rapidly. Nearly all the sixteen stories are on, and the inside work is being done.

A reception was tendered Florence (Baby) Bindley, the well-known, clever little actress, by the ladies' branch of the Chicago Elks, at their parlors, 278 Monroe Street, 22.

The second concert given by the American String Orchestra, under the direction of Josef Vilim, occurs next Thursday evening at Chickering Hall.

Press and public agree that the Cedegewika Social and Dramatic Club's entertainment was a great success in every way. The members of the co., though novices in the art of acting, played their parts with a vim and dash that entirely lacked the usual amateurish stiffness. The piece presented was By Turn Next, with the following cast: Teraxicum Twitters (a village apothecary), Mr. Lyster J. Chambers; Farmer Wheatear, Mr. J. L. Thoms; Tom Trap (a commercial traveler), Mr. P. G. Prance; Lydia Twitters' wife), Miss Florence Wiles; Cicely (her sister), Miss Frances Cossar; Peggy (Twitters' housemaid), Miss K. M. Chambers. It was presented at Emerson Hall, Wednesday evening, April 20, before a crowded house. The club is pronounced by many as one of the best, if not the best, amateur club in the city.

At Central Music Hall, Saturday evening, May 7, the Boston Symphony Orchestra, under the direction of Arthur Nikisch, and assisted by Franz Kneisel, violinist, and the renowned D'Albert, will give a grand concert.

D. K. Tripp has obtained a permit to construct a theatre on Archer Avenue, near Jacobs' Alhambra Theatre. It will cost not less than $40,000.

LYSTER J. CHAMBERS.

BOSTON.

The novelty of the week of 2-7 is A Tin Napoleon at the Globe. The piece is an adaptation from the French of "Les Aventures de M. Martin" and "Le Voyage a Dieppe," and claims to be a farce and spectacle combined. Mrs Cottrelly and Gus Bruno have the burden of the piece to carry. Wang did a splendid business at Manager Stetson's house 25-30 and proved the unlimited popularity of De Wolf Hopper and Della Fox in this city.

After a run of five weeks during which there has not been a poor house the Country Circus leaves the Boston Theatre and the week of 2-7 sees the opening of a long engagement at that house of Alexander Salvini. Young Salvini has played in Boston the last two or three years every Spring at the Grand Opera House and has won in this city a deserved name as a superb interpreter of the romantic drama. The week of 2-7 Salvini gives the role of D'Artagnan in the Three Guardsmen. During this engagement which is to last eight weeks, Salvini is to be supported by William Redmund.

The week of 25-30 proves to be the last of Neil Burgess' Circus at the Park and the week of 2-7 sees the return to Boston after two years' absence of those clever comedians, Barry and Fay.

After two very successful weeks of The Middleman, E. S. Willard is to present Judah at the Tremont week of 2-7. There is no doubt but that Mr. Willard has made a very strong impression upon Boston theatregoers.

Surely Miss Helvett has made one of the greatest successes made in Boston for some time. It is so very novel it cannot help but attract, and the music is so very catchy, the words in many places so racy, and the dancing so unusually good that it is sure to play to the capacity of the Hollis Street Theatre for some time to come. Kate Davis, a Boston girl, as a Spanish mother, has made a great hit, and her parodies on the Spanish dances bring down the house every night. Louise Leslie Carter has also made a success by her finished personation of the Quaker girl.

Gloriana still continues to excite laughter at the Columbia. The comedy has many very bright lines in it, and is capitally interpreted by Charles Frohman's co. The Junior Partner is to be the next attraction at this house, but probably not for some weeks yet.

The week of 2-7 is the last of the Councilor's Wife at the Museum. On Saturday evening, May 7, George Wilson receives a benefit and appears in New Lamps for Old and Robert Macaire. The Museum is sure to be crowded on that night, as Wilson's popularity is very great.

At the Bowdoin Square Denman Thompson and George W. Ryer's powerful play, The Two Sisters, is to run the week of 2-7. A strong co. and special stage settings are with the play.

The burlesque vaudeville organization, the Night Owls, follows A Boie in the Ground at the Howard 2-7.

Jennie O'Neill Potter in her monologue, "Flirts and Matrons," at the Hollis, Thursday afternoon, 28, was very successful, and highly praised by the critics.

It is proposed by a number of prominent citizens to request Mr. Burgess and the management of the Park to give a special performance of The Country Circus 2, the receipts to be divided among the principal members of Mr. Burgess' support. Though this performance has not been advertised as yet it is a worthy benefit and should surely come off some time.

Omene, the Turkish odalisque, is to appear at the Palace 2. She is a woman of rare beauty, and is a charming representative of the Orient.

Kate Claxton in The World Against Her is at the Grand Opera House 2-7.

James A. Blake, advertising agent of the Globe, has a benefit at that house May 2, the attraction being 1492.

The advertising staff of the Howard, John Bowman and "Billy" Green, are busily engaged upon their annual benefit which occurs June 6.

Great interest is being taken in the coming Boston debut of Lilian Durrell, the young and talented dramatic soprano, who, supported by a picked company, is now giving Thomas' tuneful opera, Mignon, through New England.

The Grand Museum and Palace both have attractive bills for the week of 2-7.

The breach between Francis Wilson and Marie Jansen has caused quite a deal of talk here, as Miss Jansen's a Boston girl, and very popular in this city.

JAY R. BENTON.

PHILADELPHIA.

Never before in the history of Philadelphia theatricals has a comic opera prima donna achieved a more brilliant triumph than the one recorded for Lillian Russell and her co. in La Cigale at the Broad. The audiences have been large, and the fortnight that the co. remains with us promises to break the record at this successful house. Mr. and Mrs Kendal 9-14.

Sydney Rosenfeld's latest farce, Imagination, received its *premiere* at the Walnut 25, and was received with favor. The slight plot that holds the threads of the piece together treats of the wild delights of a man who imagines he is enjoying himself, simply because somebody impresses that fact on his mind. The co. presenting the farce is a decidedly clever one, and comprises Harry Gotto, Mrs. Georgie Dickson, Francis Carlyle, T. D. Frawley, Alf. Hampton, Marion Elmore, Lizzie May Ulmer, Lizzie Hudson Collier, Walter C. Kelley, Frank Hatch, Bijou Fernandez, Lin Hurst, and Helen Kinnaird. Abbott and Teal's Little Tippet 2-7.

With a Quaker City audience Nat Goodwin is always popular, that fact being demonstrated by the crowds attending the Park where the popular comedian is keeping audiences in an uproar. The week was divided between The Nominee and A Gold Mine, the latter play, although considered by many his best, not having been seen here for two seasons. Robert Mantell in repertoire 2-7; Dr. Bill 9-14.

One of the most enjoyable of the varied attractions that visit us during the season is Julia Marlowe in her repertoire of Shakespearean revivals, and a large attendance has greeted the talented young artiste at the Chestnut. The programme of the week has been Twelfth Night, The Hunchback, Cymbeline, As You Like It, Romeo and Juliet. James C Roach in Rory of the Hill 2-7.

The last week of E. H. Sothern at the Opera House has rolled around with a repetition of last week's houses. The Highest Bidder occupied the stage the first half of the week, the rest being devoted to The Dancing Girl.

The great success of the Mask and Wig Club at the Broad last week has prompted them to engage the Opera House for three nights commencing 2. The house remains closed the rest of the week. Dr. Daly's co. 9-14.

Dan Sully in The Millionaire offers a satisfactory attraction for patrons of the Arch this week. Mr. Sully intends adding The Almighty Dollar to his repertoire next season. He is also having a political satire written for him by Alex. Sweet entitled Tammany Hall, to be produced in the near future. Mrs. John Drew in The Love Chase closes the house for the season 2-9.

Charming little Mattie Vickers delighted fair-sized houses at the Empire this week in her revised version of Edelweiss. The play is effective and offers many opportunities to the star and her competent support. Lewis Morrison in Faust 2-7; The Police Patrol 9-14.

The reception tendered A Fair Rebel at the People's this week has equaled if not surpassed the warm greeting extended to this stirring war drama in its many previous visits to this city. The co. is exceedingly clever and the audiences numerous and enthusiastic. A Royal Pass 2-7; Cleveland's Minstrels 9-14.

The efforts of Vernona Jarbeau and her bright co. of comedians to entertain have reaped a splendid reward at the National. Starlight appears in a form so fresh that its oldest friends would never recognize it. The specialties of the co. are nearly all new. Edwin Arden in Night and Morning 2-7; John L. Sullivan 9-14.

Ten Nights in a Bar-Room has been performed by innumerable cos. in this city and several times by the Girard Avenue stock co., but it continues a potent attraction, as is evidenced by the good-sized houses attending the Girard Avenue. Pogg's Ferry 2-7; Our Angel 9-14.

Another old standby and one that never dies in popular favor is East Lynne, now attracting large audiences at Forepaugh's. Isabel Morris and George Middleton fill the principal roles. Guilty without Crime 2-7; Our Malindy 9-12.

After a week's trial, some clever interpolations, and a batch of bright new music from the master hand of Richard Stahl, A Tin Napoleon appears in much better shape and is entertaining good-sized houses at the Grand Opera House. The co. interpreting this farce is a clever one with Mathilde Cottrelly away in the lead. American Opera co. will open a Summer season 2.

Billy Lester's Sports, and Flynn and Sheridan's Burlesque co. are the attractions at Manager Jerman's successful houses, the Kensington and Lyceum respectively. Paris Gaiety Girls and Bob Fitzsimmons' co. are at these houses in the order named 2.

So great was the success achieved by Cyrene at the Bijou last week that she has been retained for this week. The Pretty Persian continues as the operatic adjunct.

The Colleen Bawn, by the stock co. stationed at the Palace, has called out the full patronage of this house. Manager Haynes made his first professional appearance in five years at his house, this week, on the occasion of his popular press agent, Ernest Crownurst's, benefit.

Dan Kelly returned here 25, appearing at the Standard in his sensational play, After Seven Years. Next week he will present Shadow Detective. One of the Finest 9-14.

Kellar will close his season at Egyptian Hall 30 to go on tour. The Germania finishes the season on the same date.

Patti made her first appearance here in opera within two years at the Academy 2. The opera was Martha and the house small, considering the attraction.

The circus has played havoc with some of our popular-priced houses, this week, and many managers will hail their departure with joy.

During June the Standard will be occupied by the Waite Comedy co. in a repertoire of thirty plays.

Tillie Richardson is a very popular member of Jarbeau's co. and also a Philadelphian.

The co. to support Mrs. Drew in her revival of The Love Chase next week is as follows: Eben Plympton, W. T. Owen, Frank Lander, Fred G. Ross, Frank Davis, W. A. Paul, Eleanor Moretti, Ida Van Siclen, and Kate Vandenhoff.

Mart Hanley was in town last week arranging for the production of his new Irish comedy, Irish Inspiration, at the People's 2.

Robert Mantell will produce at the Park next week his new play by Espy Williams, entitled Parrhasius. It will be played in conjunction with The Lady of Lyons.

Music Hall, Frankford, now in course of erection, when completed will have a seating capacity of 1,400, and a stage 40x60 feet. This will be the largest theatre that suburb ever had.

JOHN N. CAVANAGH.

SAN FRANCISCO.

APRIL 30.

Richard Mansfield's receipts at the Baldwin Theatre netted upwards of $7,000 for the first week in Beau Brummell. Prince Karl and A Parisian Romance are being presented. Next week, Nero with Dr. Jekyll and Mr. Hyde, after which the fourth and last week will be taken up with the revivals of all the works in the Mansfield repertoire.

Agnes Huntington will complete her engagement at the Grand this week.

Hallen and Hart in Later On did a profitable business at the California Theatre. Mollie Fuller made a great success with her dancing. Next week The Power of the Press.

Despite Emma Vorce, the beautiful, and her dashing Amazons, Chilperic at the Tivoli was not a success. Cavalleria Rusticana replaced it last night, preceded by Offenbach's charming little one-act opera, Rose of Auvergne. Gus Williams received an ovation at the Bush Street Theatre last night, where he opened for a week in Keppler's Fortune.

J. H. Wallick will come to the Bush Monday evening for a fortnight. Manager Charles E. Hall informs me that he will have a list of attractions to offer the patrons of his cosy little house which will please them immoderately.

I greatly enjoyed Joseph Grismer and Phœbe Davies the other evening at the Alcazar in Steele Mackaye's pretty and tearful little play, Won at Last. Chispa is on now at the Alcazar, where Mr. Grismer and Miss Davies will both appear in conjunction with George Osbourne in the latter's noted character of Indian Jack. The Two Orphans will follow Chispa Monday night, which will close the Grismer season. Oliver Byron next.

H. A. Guyon, business manager, Alfred Kew, private secretary, and John P. Slocum, manager of Richard Mansfield; Alfred Bouvier, manager of the Baldwin, and Joseph R. Grismer all attended and took prominent parts at both the high and low jinks at the Bohemian Club Saturday night, which was given in honor of Uncle George P. Bromley.

Miss Maud Worrell, the rich, pretty and clever amateur of Oakland, has at last been persuaded to adopt the stage as a profession and will make her debut in a small part in The Two Orphans at the Alcazar next week.

A recent loss to the Tivoli orchestra is the death of Alex. Kidd, the famous drummer.

Stockwell's new theatre on Powell Street is gradually approaching completion. It will be opened July 7 by Augustin Daly's co. in As You Like It. After the Daly's Mr Stockwell promises a succession of first-class attractions.

William N. Hart and James H. Love have formed a copartnership for the purpose of playing Eastern attractions on the coast in general, and at the Grand Opera House in particular. Mr. Hart will make his headquarters at the Coleman House, New York, while Mr. Love will take charge here.

The Emma Juch Opera co. will open at the Grand Opera House, Monday evening, 2. The repertoire embraces Tannhäuser, Carmen, Cavalleria Rusticana, Fidelio, Traviata, and Lohengrin.

Marie Wainwright is spending a day or two in the city this week while filling her engagement at the Oakland Theatre.

Jane will come to the Baldwin after Richard Mansfield.

H. A. Wickham was in the city, last week, in advance of the Wilbur co.

R. E. Johnston, Ovide Musin's manager, is convalescing from influenza.

Arthur Byron will be a member of Stockwell's Theatre stock co. the coming season.

Marie Hubert-Frohman will be here in July with The Witch.

An event to be remembered in the California life of Mr. and Mrs. Harry Mann, was a banquet in their honor given by a few of their nearest friends at the Occidental Hotel. Speeches were made by Alfred Bouvier, J. J. Gottlob, Barton Hill, Charlie Hall, and others.

J. D. MAXWELL.

CINCINNATI.

Notwithstanding the lateness of the season Stuart Robson's engagement at the Grand April 25-30 was one of the most successful of the season, this, too, in face of the fact that the admission tariff had been increased fifty per cent. She Stoops to Conquer was presented 25-27 and The Henrietta constituted the attraction during the rest of the week. Both plays were superbly mounted and excellently cast. Mr. Robson's support at the hands of Messrs. Everham, Woodward and Carl Smith, Madelaine Bonton and Gabriella McKean was notably good. Fanny Davenport 2-7.

The recent collapse of The Circus co. at Louisville, Ky., left Manager Fennessy without an attraction for Heuck's week of 24-30 and the house in consequence closed the season of 1891-92 just one week earlier than anticipated.

At the Pike, Manager Ballenbergh as practically closed a very successful season, Modjeska, whose engagement terminated 23, being the closing attraction. The house has been rented for two weeks, 25-7, to the promoters of the Teachers' Annuity Aid Association and Cinderella is being presented in very attractive style by a number of shining society lights. Manager Ballenberg will improve the theatre in many respects during the Summer and reports quite a list of first-class attractions booked for the coming season.

Florence Bindley, in years gone by recognized as a local favorite and known as Baby Bindley, was well received at Havlin's 24-30 in the stellar role of the Pay Train. The play was well mounted and the specialties introduced by Messrs. Sheehan and Sullivan were heartily applauded. The season closed at Havlin's with the performance 30.

The collapse of the Down on the Farm comb. booked for week of 24-30 at Harris', left Manager Baker in the lurch temporarily but he gathered himself together in good shape and engaged Agnes Wallace Villa and her co. in The World Against Her for Sunday 24 (matinee and evening) and filled out the week very profitably with Lottie Fremont in Wild Oats. Little Goldie is the attraction booked for 1-7.

At the People's May Russell's Burlesque co. proved a decided attraction week ending 30. The more attractive features of the programme were Crawford and Bowers in a sketch, Al. Bellman's vocalism, Pauline Batenellor and the Stewart Sisters. The City Club Vaudeville and Burlesque co. 1-7.

Manager John H. Havlin left for Chicago 24 on receipt of a telegram from his representative in that city, stating that the Knotty Affair comb. had stranded in Buffalo 23.

The two Dittmar Brothers, who control The Pay Train co., reduce expenses by filling the positions of treasurer and musical director.

Will Fennessy, who has closed his season as advance agent of the U and I comb., arrived 29 and will sojourn here several weeks on his brother's farm in Kenton County, Ky.

The Down on the Farm co., booked for week of 24-30 at Harris', must have found rural life very attractive, judging from the fact that it failed to materialize here on the opening date.

The season at Heuck's closed 23 with Duncan Harrison and John L. Sullivan in Broderick Agra as the attraction, owing to the collapse of The Circus, which attraction had been booked for week of 24-30.

The Grand will continue its season until the latter part of May.

Judith Berolde, leading lady of the Blue Jeans co., resigned 23 to accept a similar position in the co. supporting Alexander Salvini.

Col. Robert G. Ingersoll lectured at the Music Hall 1, his subject being "Myths and Miracles."

Mrs. Stuart Robson, who arrived here 24 is confined to her apartments at the Grand, suffering from a severe case of tonsilitis, and will not resume her role in the cast of She Stoops to Conquer before May 2.

The May Russell Burlesque co. closed its season here 29.

Mrs. Hayden, the estimable wife of Manager William Hayden, of the Stuart Robson co., has prepared a number of dolls, representing the various characters in She Stoops to Conquer. They were forwarded 27 to the ladies' committee of the Actors' Fund Fair at New York. The value placed upon the set is $1,000.

The directors of the Coney Island of the West have decided to inaugurate the season at that popular resort during the final week in May, two weeks earlier than heretofore contemplated.

JAMES MCDONOUGH.

NEW ORLEANS.

With the Spring season springs up a multitude of shows, of all sorts, for all sorts of purposes, charitable and otherwise, and of merit, or otherwise, as the audience may think.

But this week, commencing a Summer season, as an experiment, we have a comic opera troupe at the Grand Opera House. The co. to play here is called the Arion Comic Opera co., and has been organized for Manager Greenwall by Mr. Charles F. Lang, an educated musician, a tenor for years with the Ford Opera co., and later a successful manager. The co. opened with Amorita, a sprightly little work, in which Fatmah Diard, the leading soprano, made quite a success. She possesses a clear, high soprano voice, of fine timbre and remarkably pure. She is an untiring student, and although her practical work on the stage has kept her quite busy, she has found time to study under the best masters. Bessie Brunson, who is well known in New Orleans, won much favor in the title role. John G. Bell, a fine basso and character actor, Eddie Smith, a clever little comedian, and Edward Webb, the tenor, fill the principal male characters. The chorus is a good one, and Prof. Max Kraner leads the orchestra. The opera season will continue six weeks.

Mrs. David Bidwell will make extensive improvements on her St. Charles Theatre, this Summer. A new stage will be built, a new drop curtain painted, and the interior of the theatre decorated, papered, and painted throughout, and some of the best popular-price attractions have been engaged to appear on its stage.

The Summer season at the West End, the Coney Island of New Orleans, opened 24 with a general electric light illumination. The amusement season proper will begin on May 17, when a fine military band of forty-five musicians will provide concerts. Walter Rogers, the cornet soloist of Cappa's Seventh Regiment Band, New York, and L. F. Volck, flute and picolo soloist of Theodore Thomas' Orchestra, are among the principal members of the band.

A complimentary concert was given at the Grunewald Opera House 27 by Prof. Toledo, of New York, to introduce "The Æolian."

LAMAR C. QUINTERO.

ST. LOUIS.

A Temperance Town drew big audiences to the Grand Opera House week of April 24-30. Hoyt's satire on prohibition is one of his best productions, and was thoroughly enjoyable. Strong co. Sinbad 1-7; Fanny Davenport 8-14, closing the season of the Grand.

The Chicago-Milwaukee Consolidated Dramatic co., the best German co. in the West, played a week's engagement at the Olympic Theatre, giving a repertoire of German drama. Attendance good. Mr. Wilkinson's Widows 1-7.

Clay Clement, a young tragedian unknown to St. Louis, presented The Bells, Hamlet, and The Mountebank at the Hagan. Mr. Clement was a surprise and showed great dramatic strength. He is an actor of great promise and will yet be heard from in the front ranks. Agnes Lane, his leading lady, is another who will some day be a surprise to her friends on account of her dramatic ability. The rest of the co. is good, and the plays were well mounted. The attendance increased during the week. Mr. Clement's engagement closed the season at the Hagan.

Ada Gray at Pope's Theatre gave some very satisfactory performances of East Lynne during the week. Co. capable and attendance fair. The Midnight Alarm 1-7.

Alone in London, a familiar melodrama, drew fairly well at Havlin's.

The South Before the War, a picturesque spectacle, drew good-sized audiences to the Standard Theatre. The bill included plantation scenes and specialties, and concluded with a cake walk. This co. closed the Standard Theatre for the season.

The Clay Clement co. closed their season here. Mr. Clement going to his home in Illinois and the co. to New York.

Edgar Elliot and Charles Daniels, business manager of the Hagan and treasurer of Pope's, are negotiating for Schnaider's Garden for the Summer season.

The attaches of the Hagan had a benefit 30. House crowded.

A Temperance Town closed its season here. The co. went direct to New York. W. C. HOWLAND.

BROOKLYN.

Excellent attractions were offered at all the houses week of April 25-30, and good business was the rule.

Charles Frohman's co. presented The Lost Paradise at the Columbia, and Sydney Armstrong, Odette Tyler, Maude Adams, Etta Hawkins, Frank Mordaunt, William Morris and Mr. Buckstone repeated the successes they achieved in other cities. E. H. Sothern makes his second appearance in the city this season at the Columbia presenting Lord Chumley, The Dancing Girl, and The Highest Bidder. Large advance sale.

The Ensign at the Park Theatre met with great favor from the audiences which witnessed its stirring and patriotic scenes. The popularity of the play is assured. Doctor Bill 2-7.

William C. Richardson, the popular treasurer of the Park Theatre, and William Shaw, the advertising agent, were tendered a benefit 2. Both Mr. Richardson and Mr. Shaw are great favorites with Brooklyn playgoers and with theatrical folk generally.

Kate Castleton in The Dazzler dazzled Grand Opera House patrons 2-3 with a number of charming songs, pretty gowns and a company of shapely girls and really funny comedians. Joseph Ott, Max Miller, Sherman Wade, Lenn Melville and Elmer Ray made successes. The County Fair 2-7.

The Midnight Alarm, with "realistic" effects and a good co., were enthusiastically received at Holmes' Star Theatre 25-30. Mattie Vickers 2-7.

Messrs. Hyde and Behman continue to offer first-class vaudeville specialties to their patrons.

The members of the Crescent Euchre Club formed a large theatre party at the Park Theatre 27.

K. M.

BROOKLYN, E. D.

THE AMPHION (Edwin Knowles, manager): Rudolph Aronson's Comic Opera co. in The Tyrolean had a very successful engagement to large audiences April 25-30. Marie Tempest as the piquant Tyrolean lover and Louise Beaudet earned many hearty encores for their singing and pleasing interpretations. Fred. Solomon, Max. Figman, and Edwin Stevens were also well received. Nanon was presented 30 and accorded general favor. Mr. and Mrs. Kendal 2-7; E. H. Sothern 9-14.

BEDFORD AVENUE THEATRE (Laurient Howard, manager): Elly, the Irish drama presented by Sadie Scanlan and co., drew good-sized audiences week ending 30. The star showed herself to be an actress of marked ability. Harry Lacy in The Planter's Wife 2-7. A testimonial benefit will be given to George Sloan, treasurer of the Bedford Avenue, 29.

LEE AVENUE ACADEMY (Berger and Price, managers): Daniel Frohman's co. in The Charity Ball played to large audiences week ending 30. The co. is a strong one and the production excellent. Sibyl Johnson in The Clemenceau Case 2-7.

NOVELTY THEATRE (J. E. Robbins, manager): A new version of Ten Nights in a Bar-Room was presented to fairly good houses 25-30. Chanfrau in Kit, the Arkansas Traveler, 2-7.

LYCEUM THEATRE (S. M. Hickey, manager): Aaron H. Woodhull, supported by Troja Griswold, to large audiences in Uncle Hiram 25-30. The Blackthorn 2-7.

M. L. H.

BALTIMORE.

At the Lyceum, Rose Coghlan, supported by Charles Coghlan and a competent co., closed a week of excellent business April 30. The star's part in The Cheque Book, the new play written for her by her brother, fits her like a glove, and she makes the most of it. The stage-setting was pretty and effective, the scenery being all new, and the costuming handsome. Next, Augustin Daly's co. in repertoire.

Augustus Pitou's Stock co. gave a week of highly enjoyable performances at Ford's Opera House 25-30. The co. was one of the best of its kind that we have had here, and the plays constituting its repertoire were unusually attractive. A Modern Match, Geoffrey Middleton, and The Last Straw, with Nelson Wheatcroft, Minnie Seligman, Ida Vernon, and the rest of this sterling co. in the cast, form one of the events of the season. The week of 2 will be given to local attractions. The Marine Band in concert 7.

The Stolen Sabre, a melodrama, by Samuel C. Appleby, of Baltimore, was produced at the Howard Auditorium 25-30, with the Kendall and Dunson

stock co. in the cast. The play has many strong situations, and the handling of the plot is bold. The dialogue is crisp and witty. With each succeeding performance the play improved, and the audiences were seemingly well pleased.

J. Z. Little attracted large attendance to Holliday Street Theatre 28-30, and gave his well-known performance of Grizzly Nabob in in The Golden Nugget in his usual forceful way. The mounting of the play was handsome and realistic, and the co. gave good support. Next, Keep It Dark.

As usual, the Monumental Theatre was filled, matinee and evening, 25-30, while the Fay Foster Gaiety co. gave a good variety bill. Next, Lester and Williams' Own co.

With the week ending 30, the regular season at the Academy of Music closes, and with it one of the most successful seasons the house has ever had. The Little Tycoon was given at four performances the latter part of the week by the Greenwall Opera co., headed by R. E. Graham. The audiences were large and the opera as dreary as always. The season of Summer opera begins 2 with a revival of Erminie. The co. includes J. K. Murray, Frank David, Frederick Huntley, George Broderick, Felix Haney, Matt. Woodward, M. M. Parker, Clara Lane, Alice Vincent, Jenny Eddy, Mabella Baker, and a chorus of thirty-five. Emma Steiner is announced as leader of the orchestra.

A benefit was given to R. E. Graham 30 by Manager Greenwall of The Little Tycoon co.

Abbey, Schoeffel and Grau announce Adelina Patti in an operatic concert 6 at the Academy of Music. Prices have been advanced accordingly.

Boston Symphony Orchestra gave the last of its series of concerts in the Concert Hall of the Academy of Music 28 to a packed house.

The Oratorio Society of Baltimore will give the only concert of the season in the Associate Reformed Church 4. Arthur Friedheim will be the piano soloist.

HARRY P. GALLIGHER.

WASHINGTON, D. C.

The week of April 18-23 was a notably interesting week for Washington playgoers.

At the National there was a change of programme at every performance, and crowded houses. Daly's stock co. appeared in Love in Tandem, School for Scandal, Last Word, As You Like It, The Foresters, and Nancy and co.

A varied bill of fare was likewise offered at Albaugh's by Thomas W. Keene, who presented to large audiences a select repertoire, consisting of Richelieu, Louis XI., Richard III., Othello, Hamlet, and Merchant of Venice.

A Texas Steer was presented at the Academy.

Gray and Stephens presented Vesper Bells at the Bijou to good houses throughout the week.

On 2 at Albaugh's, W. T. Carleton's Opera co. begins a twelve weeks' season of Summer opera, opening the engagement with Indigo.

Lester and Williams' co. presented a burlesque entitled Me and Jack at the Lyceum 25-30, accompanied by specialties that were varied and spicy. Fay Foster's Burlesque co. is next week's attraction at this house.

Madame Patti will appear at the National 3, and the sale of seats, which has been in progress for several days, indicates that a large audience will greet her.

On 2, the National will have The Mask and Wig Club from the University of Pennsylvania, when one hundred students will appear in Mr. and Mrs. Cleopatra, a spectacular burlesque.

It is stated here that Joseph G. Blount, a son of Congressman Blount, of Georgia, has given up the legal profession, with the intention of going on the stage. He is said to have signed with Robert Mantell to appear in certain roles, beginning in New York on June 1.

The Carleton co. has surrendered the date of May 9 at Albaugh's to the Marine Band, which occasion will mark the return home of this popular organization from its Western tour.

EDWARD OLDHAM.

JERSEY CITY.

The Still Alarm was presented at the Opera House during the week of April 25-30. The piece has been seen here several times and always proves a strong attraction. William S. Harkins, who has succeeded Harry Lacy in the leading role, gives an acceptable performance. A pleasant incident was the introduction of Little Tuesday to sing, dance and recite. The young prodigy was received with tumultuous applause. The Millionaire 2-7.

The Academy of Music was engaged for the week by the Amateur Operatic Association, a fashionable organization. They produced Erminie and The Chimes of Normandy for the benefit of local charities. The work of the amateurs was highly creditable and the audiences were large and fashionable. The Midnight Alarm 2-7.

W. C. F.

PITTSBURG.

Fanny Davenport presented Cleopatra at the Duquesne Theatre April 25-30. Modjeska 2-7

At the Bijou Theatre Nellie McHenry in A Night at the Circus did a very large business, and succeeded in pleasing everybody. Action seems to drag when she is not on the stage, although the co. is a fair one. Honest Hearts and Willing Hands 2-7.

The Grand Opera House had A Breezy Time 25-30. The audiences have been uniformly large. The specialties are all good and bright. The Voodoo 2-7.

Russell's Comedians gave the New City Directory at the Alvin Theatre to a good house 25. This is the second engagement here this season. Amelia Glover and the rest of the co. were well received. Belshazzar 2-7.

Sam Devere opened at the Academy of Music 25 and crowded the house to the doors. The co. is a clever one. Sam T. Jack's Creole Burlesque co. 2-7.

Little Goldie in The Rocky Mountain Waif opened at Harris' Theatre 25. Two Old Cronies 2-7.

Manager R. M. Gulick, of the Bijou Theatre, has returned from New York.

EDWARD J. DONNELLY.

CLEVELAND.

Gilmore's Devil's Auction did a big business at the Opera House April 18-20; good performances. Von Yonson 21-23 to the largest business of the season. Messrs. Welfare and Coan had this attraction for their annual benefit. The orchestra was put on the stage at each performance. Gus Heege, a Clevelander, was warmly received. Stuart Robson 2-4.

Alexander Salvini in The Three Guardsmen and A Child of Naples did a fair business at the Lyceum Theatre. This closed the regular season of this house and the Wilbur Opera co. opened 25 for a season of Summer opera.

John C. Rice in A Knotty Affair at H. R. Jacobs' Theatre 18-23 to poor business. The Fire Patrol 25-27; Charles A. Gardner 2-4.

Williams and Ott's Meteors did a good week's business 18-23 at the Star Theatre. Rose Hill's Folly co. 25-30; Frank J. Frayne, Jr., 2-7.

Joseph Frank is Mr. Henshaw's successor as business manager of H. R. Jacobs' Theatre.

JULIUS MENGENSDORF.

KANSAS CITY.

Henry Lee appeared at the Grand April 25-31 and was finely supported by Cora Elsell and Harry J. Morgan. Gilbert's two-act comedy, Sweethearts, was an attractive opening bill, followed each night by the exciting play, The Bells. Business was excellent. Cruiskeen Lawn 1-7.

Lew Dockstader's Minstrels drew good houses at the Gillis 25, 26 and gave a lively show with lots of hearty fun in it.

The Kirmess packed the Coates 22-26 with fashionable audiences. Ship Ahoy drew well 28-30.

Bianci's stock co. gave strong representation of Lost in London 26-31. Eleanor Carey, George Learock, Lisle Leigh, and Merri Osborne all did well. Next week will end their season at the Auditorium, and they will then move over to the Grand for a two weeks' season.

The Spooner Comedy co. drew good houses at the Ninth Street Theatre 25-31.

Theodore Thomas will come to the Auditorium 9.

FRANK B. WILCOX.

Boston Beacon.

THE DRAMATIC MIRROR thinks that when Madame Janauschek leaves the stage, at the expiration of almost fifty years of labor there, as she proposes to do at the end of the season, she ought to have a fine testimonial benefit. The idea is good.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—OPERA HOUSE (G. F. McDonald, manager): The Huntley Comedy co. to crowded houses April 18-23.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (F. B. Stiger, manager): Marie Hubert-Frohman, supported by an excellent co., to a large and appreciative audience April 25. ——ITEM: Gustave Frohman was entertained by an old friend, Mr. Pellow, and Mr. Hirschburg, of the Frohman co., by his old schoolmates, Messrs. Neuman and Lieber.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The U. S. Marine Band and Ovide Musin drew large houses April 15-16.

SACRAMENTO.—NEW METROPOLITAN THEATRE (L. Henry, manager): Frohman's co. in All the Comforts of Home April 15; fair house. Gus Williams in Keppler's Fortunes 19, 20; light business. ——NEW PAVILION: The U. S. Marine Band, under the direction of John Philip Sousa, gave two concerts afternoon and evening of 16, to large audiences.

FRESNO.—BARTON OPERA HOUSE (C. M. Pyke, manager): Gus Williams in Keppler's Fortunes April 25; small business.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): Marie Wainwright in Amy Robsart drew large houses April 21-23. Kirmess (local) 27-30; Agnes Huntington in Paul Jones 2-7; Richard Mansfield 17-23. ——LOS ANGELES THEATRE (H. C. Wyatt, manager): The Bostonians, with Robin Hood, Fatinitza, and Bohemian Girl, packed the house 18-21. L. A. A. C. (local) 26. ——ITEMS: Carrie Hamilton, with the Bostonians, was warmly received here. She formerly resided here, and was a prominent amateur.—Manager Lehman, of the Grand, is still clinging to the Juch Opera co. in the far North, and Treasurer Mansfield has decorated his picture with the legend, "He never came back."—Business Manager D. M. Dewey, of the Bostonians, whose popularity increases with each visit to us, pronounces this city "a great show town." The receipts for the four nights' engagement reached $5,868.—Manager Fisher, of the San Diego Opera House, is here for a few days.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): Gus Williams in Keppler's Fortunes to good business April 21. The Strolling Players 29, 30; Hallen and Hart 4. The Strolling Players will produce Sir Simon Simple and Victim of Circumstances. ——PEOPLE'S THEATRE (Will M. Chapman, manager): The Steen-Mongreni co. to good business week ending 23. ——ITEM: George Bates, formerly connected with the Alcazar Theatre in San Francisco, is now the advance agent of the Strolling Players co. This is the first work he has done since he had his leg broken, nearly a year ago. His many friends will be glad to know that he is able to be about.

COLORADO.

LEADVILLE.—TABOR OPERA HOUSE (J. H. Cragg, manager): Effie Ellsler presented Hazel Kirke to S. R. O. April 22.

FORT COLLINS.—OPERA HOUSE (Jay H. Boughton, manager): W. E. Deaves' Royal Theatre comb in The Marionettes April 25-27; performance fair.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (Frank W. Lloyd, manager): Alvin Joslin to a fair house April 20. Tim Cronin's U and I pleased a large audience 21. The Dessauer Opera co. (amateurs), of New Haven, sang The Mikado 22 fairly well to a fashionable audience. The Burglar was presented 23. Kate Claxton revived The Two Orphans 25 to a good-sized house. Pauline Hall 27; Straight Tip 28; Tangled Up 30. The annual dinner of the Connecticut Press Association occurred at the Hotel Heublein 23. Over eighty scribes from different parts of the State enjoyed the elaborate menu which was served in the inimitable style of this elegant hostelry. Senator Hawley and Charles Dudley Warner were among the speakers. Your correspondent represented THE MIRROR. Manager Jean Jacques was present as a guest of the Waterbury contingent, and greeted his many friends in his usual cordial manner.—O. M. Remington is in the city booming Tangled Up, Will Rising's new piece.—An interesting letter from the pen of Frederic E. McKay, of THE MIRROR staff, appeared in the Hartford *Post* 22. It received much favorable comment.—J. M. Kenney, in advance of McCarthy's Mishaps, made his headquarters at his home here the past week while directing the co. in surrounding towns. He has under contemplation Summer opera at Duluth, Minn.—Will Gillette is at home looking very much better, the result of his sojourn in the South.—Frank Carlyle, of this city, is being featured with Sydney Rosenfeld's new play at Philadelphia this week.—Frank R. Hills, a well-known and popular local amateur, added another to his many comedy hits as Adolphus, in The Frogs of Windham, produced at Foot Guard Hall 28.—Magician Jewett will make a New England tour next month. Assistant treasurer Campbell, of Proctor's, will go in advance.—George A. Reynolds, known all through the country for his work in connection with the Grand Lodge of Elks, is a candidate for secretary of the Board of Fire Commissioners, with good chances of securing the same. He has the endorsement of the most prominent residents.

NEW LONDON.—LYCEUM THEATRE (C. F. Stoll, manager): Beacon Lights April 23; light business.

WINSTED.—OPERA HOUSE (I. E. Spaulding, manager): Held by the Enemy April 23; large house.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Mme. Janauschek in The Harvest Moon April 23; fair business.

NEW HAVEN.—PROCTOR'S OPERA HOUSE (Frank W. Lloyd, manager): The Burglar was presented April 19. The Westerner drew fairly 20. Tim Cronin's U and I did a medium business 21, 22. Pauline Hall 26; A Straight Tip 29, 30. ——HYPERION THEATRE (G. B. Bunnell, manager): Miss Ingersoll's popular concert was largely attended 19. The Frogs of Windham, a comic opera by local talent, filled the house 21, 22 and matinee 23. Elsie Leslie in Prince and Pauper 30. ——GRAND OPERA HOUSE (G. B. Bunnell, manager): Beacon Lights pleased large numbers of lovers of the sensational 21-23. Marlande Clarke in Dr. Jekyll and Mr. Hyde and The Bells, pleased uniformly good houses 25-27. Robert McWade in Rip Van Winkle 28-30; Ullie Akerstrom 2-4; Around the World in Eighty Days 5-7.

MIDDLETOWN.—M. DONOUGH OPERA HOUSE (A. M. Colegrove, manager): Prince and Pauper, with Elsie Leslie leading, April 27 to good business. The co. closed a season of thirty weeks in New Haven 30.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Dan Packard in The Boomer April 23; fair house; execrable performance. The co. were hissed off the stage and the curtain rung down.

MERIDEN.—DELAVAN OPERA HOUSE (T. H. Delavan, manager): The Burglar April 25; small house. Kate Claxton 26; fair house.

BIRMINGHAM.—STERLING OPERA HOUSE (G. M. Johnson, manager): Louise Hamilton played to small houses April 21-23. Elsie Leslie in The Prince and Pauper pleased a good house 26.

WATERBURY.—JACQUES' OPERA HOUSE: The Burglar was presented April 22. Elsie Leslie in Prince and Pauper 25 to a delighted audience. A Straight Tip 27; full house.

GEORGIA.

ATLANTA.—DE GIVE'S OPERA HOUSE (L. De Give, manager): Deshon Opera co. April 18-23; crowded houses.

ILLINOIS.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Remenyi Concert co. April 19; audience very well pleased with the entertainment. The County Fair to a large and well-pleased audience 22.

STREATOR.—PLUSH OPERA HOUSE (J. E. Williams, manager): The Baldwin-Melville Comedy co. in repertoire April 20-23. Good business. Limited Mail 2.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): The Paymaster April 21; good performance to a fair-sized audience.

PEORIA.—THE GRAND (J. S. Flaherty, manager): Hoss and Hoss was presented April 22. Sinbad 27-30.

CANTON.—OPERA HOUSE (C. N. Henkle, manager): The Soudan April 23; crowded house.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): Stuart Robson in The Henrietta to a large and fashionable audience April 18. Hoss and Hoss to a top-heavy house 20. The Ann Arbor Glee and Banjo Club drew one of the largest audiences of the season 21.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Stuart Robson in The Henrietta April 19; good house. Hoss and Hoss was presented 21; performance pleased everybody.

FREEPORT.—GERMANIA HALL (H. J. Moogk, manager): Ole Olson April 23; fair business.

QUINCY.—OPERA HOUSE (A. Doett, manager): The Vendetta to fair business April 25.

OTTAWA.—SHERWOOD OPERA HOUSE (C. H. Hodkinson, manager): The County Fair April 21; S. R. O. Eunice Goodrich 25-27; large business at popular prices.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): The Paymaster drew a fair-sized audience April 24. ——DURLEY THEATRE (E. E. Donnelly, manager): Galloway Specialty co. continues to draw fair audiences at cheap prices.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): Hecker Children in concert to a fair house April 26 under the auspices of the Y. M. C. A.

GALESBURG.—NEW AUDITORIUM (F. E. Berquist, manager): Sinbad April 23; $1,400 house. Hundreds turned away. Payton Comedy co. opened 25 for a week to an immense house.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Remenyi April 22; small house. Niobe was presented to a crowded house 25.

JOLIET.—WAGNER OPERA HOUSE (Frank Anderson, manager): Maxie Brothers (local) 23; big business. ——AUDITORIUM (E. B. Atkinson, manager): City Council in 2-act (local) 26; crowded house.

ENGLEWOOD.—TIMMERMAN OPERA HOUSE (H. B. Thearle, manager): Remenyi Grand Opera co. gave a fine concert to a large audience April 23. Uncle Tom's Cabin (Stetson's) 23; fair house. James O'Neill in Monte Cristo 30. ——ITEM: Remenyi will close his season at Cincinnati 30.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Dark April 25-30. The Lilliputians 2-4; Hoss and Hoss 5-7. ——ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): W. H. Power's co. presented Ivy Leaf to S. R. O. at the opening performance 25, and gave a splendid performance of this Irish drama, with beautiful scenic effects, and enlivened with some excellent vocal quartettes. Holden Comedy co. 2-7. ——ITEMS: Harry Porter left the Little Puck co. at Chicago, and is circulating here in the society of many Hoosier friends.—The Park Theatre being the only theatre open last week, was literally packed at every performance, and Ivy Leaf did a phenomenal business.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): A Fair Rebel to fair business April 14. The Old, Old Story was deserving of better patronage 21. Stuart Robson in The Henrietta 23; large and fashionable audience. Receipts $480.

ELKHART.—PUCKLER OPERA HOUSE (J. L. Broderick, manager): A large and well-pleased audience greeted Anderson's Two Old Cronies April 21. Hi Henry's Minstrels 23; large business.

EVANSVILLE.—GRAND (King Cobbs, manager): Stuart Robson in The Henrietta April 20; crowded house.

MICHIGAN CITY.—ARMORY OPERA HOUSE (W. C. Miller, manager): Si Plunkard April 15; good business. Leland T. Powers, dramatic lecture, 16; excellent business.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Ada Gray in East Lynne to a fair house April 21. The Old, Old Story to poor business 23.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, managers): Walker Whiteside April 20; big house. Mr. Whiteside formerly resided here.

LOGANSPORT.—OPERA HOUSE (Edwin Stuart, manager): Part of May Davenport's co. struck for their salaries, and the co. disbanded here April 23. The County Fair to good business 25.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): May Davenport's British Blondes April 20 drew a crowded house, and gave the most objectionable performance ever witnessed in Marion. Si Plunkard 26. ——ITEMS: During the performance of the May Davenport co. officers went upon the stage and arrested the entire co. They were taken to Peru to answer to the charge of having stolen some clothing from the hotel in which they stopped during their engagement in that city.—John Ammons left here 24 to join Dodd's Opera co. at Omaha, Neb.

NEW ALBANY.—(OPERA HOUSE (E. Boone King, manager): A Midnight Alarm to one of the largest houses of the season April 25. The co. is a very evenly balanced one. Miss Mildred St. Pierre as Sparkle was very pleasing, while Will F. Phillips and Arthur Sprague made quite a hit in their respective roles. There is to be a cake walk at this house 28, and as these "walks" are becoming quite a fad here a large crowd is anticipated.

LIGONIER.—OPERA HOUSE (J. H. Hoffman, manager): Riley Comedy co. April 18-20; good houses. Si Plunkard 22; crowded house. Audience well pleased. Labadie-Rowell co. in Don Cæsar de Bazan 23; fair house.

MADISON.—GRAND OPERA HOUSE (Abbott and Cravens, managers): The Old, Old Story, return date, April 22; full house.

FRANKFORT.—COULTER'S OPERA HOUSE (G. Y. Fowler, manager): Pearl of Savoy was presented by local amateurs, assisted by Mr. and Mrs. Fred. Louami April 21-23. Good houses.

LA FAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Stuart Robson April 22 in The Henrietta to a fair audience. The County Fair 26; large business.

ANGOLA.—CARVER'S OPERA HOUSE (Orville Carver, manager): F. L. Adams' co. in The Noble Outcast April 22, 23; fair houses. Detroit Philharmonics 25; S. R. O. Excellent performance. ——ITEM: Ground has been broken for a $25,000 brick opera house by William G. Croxton, a local capitalist. Steam heat, electric lights, and modern improvements.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): A Pair of Jacks April 21; large audience.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): The Soudan April 15; house packed. Sinbad 27; S. R. O.

DES MOINES.—FOSTER'S OPERA HOUSE (Wm. Foster, manager): The Soudan did a big business in spite of the heavy rain April 19 and pleased a large audience. Dockstader's Minstrels 2; Kajanka 11. ——GRAND OPERA HOUSE (Wm. Foster, manager): My Jack to good business 18. Al. Field's Minstrels 20 satisfied a big house. Devil's Mine to very light business 21. Sinbad 26, 27; large advance sale. ——BIJOU THEATRE (E. A. Cooper, manager): Good business continues. For week of 25, Al. Newman, Starkey Brothers, James Drew, the Conlons, and Goldie Rhinehart.

DUBUQUE.—THE GRAND (William F. Roehl, manager): George H. Turner's English Girls 13; fair business. A Turkish Bath 20; full house. Sinbad 22; S. R. O.; at advanced rates; receipts $1,538.50. Davis' Minstrels 2.

FORT DODGE.—FESSLER'S OPERA HOUSE (G. H. Rankin, manager): Al. G. Field's Minstrels April 19; crowed house. Duncan Clark's Female Minstrels 20; large audience of men. The Andrews' Opera co. gave Fra Diavolo 22 to a good house.

OTTUMWA.—OPERA HOUSE (Ed. Goodman, manager): Sinbad April 25; S. R. O.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (E. L. Webster, manager): Al. G. Field's Minstrels April 18; good business. Devil's Mine 22, 23 good business first night but very light second. ——ITEM: C. H. Gould, local manager of the Black Hills Circuit, was in town last week and reports good business.

IDAHO.

BOISE CITY.—SONNA OPERA HOUSE (J. A. Pinney, manager): Salt Lake Home Dramatic co. drew good houses April 18, 19.

KANSAS.

ATCHISON.—PRICE'S OPERA HOUSE (E. L. Martling, manager): Newton Beers to light business April 18-20. Dan McCarthy 27; Dockstader's Minstrels 29. ——ITEM: George C. Bearnard, of the Newton Beers co., received a telegram that his wife was dying at Denver. He left immediately for that city.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitely, manager): Mrs. General Tom Thumb in The Lilliputians April 25 to good business both afternoon and evening. Coos and Whitby's Circus 8.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Brodboll's Comedy co., April 18-23; good business. ——ITEM: Harry Barlow and wife joined Brodboll's co. 20.

LEAVENWORTH.—CRAWFORD'S GRAND (E. C. Davis, manager): My Jack to light houses April 22, 22.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Jessie Couthoni, elocutionist, and William Shandrew had poor business owing to a severe storm. Clay Clement, booked for 21, canceled, but will be seen here later.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Spooner Comedy co. April 18-23 in Woman Against Woman, Octoroon, A Fight for a Million, Mountain Pink, Hidden Hand and Uncle Josh. Cheap prices: packed houses. ——GRAND OPERA HOUSE (C. F. Kendall, manager): Dark. Will Carleton 25.

WICHITA.—CRAWFORD OPERA HOUSE (L. M. Crawford, manager): The Lilliputians April 22, 23; fair business.

HERINGTON.—OPERA HOUSE (A. S. Keller, manager): The Neff Minstrels April 23; light business.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Little Lord Fauntleroy April 23; light house evening; matinee to good business. Modjeska 25; large and delighted audience. Baldwin Opera co. will open a week's engagement 26.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (George E. Lothrop, manager): Cleveland's Minstrels drew a large audience April 23, but Ouda, in his marvelous trapeze act, was the only strong feature. Frohman's Lyceum Theatre co. in Charity Ball played to over 8000, 19, and gave one of the finest productions of the season. Boyd Putnam, W. A. Sands, and Misses Chapman, Elton and Lowrie were cordially welcomed, and received numerous curtain calls. Frank Curtis in Sam'l of Posen encountered a frost 20, 21, despite the fact that he was formerly manager of this house, and supposed to be a great favorite. Houses were small and very chilly, and Mr. Curtis had lots of trouble before leaving town. Lost in New York was excellently presented 22, 23 by a capable co., and with good scenic effects. Business deservedly large. Lost Paradise 4, 5. ——CITY HALL (W. H. Stockbridge, manager): Local amateurs chosen from the most select musical organizations gave a most complete and artistic production of The Mikado to over 5,000 people 20 22. Elliot C. Mitchell as Ko-Ko made the hit of the piece. The choruses were strong and well balanced. The opera was finely costumed and magnificently produced in every detail. ——ITEMS: Manager Keeler, of Sam'l of Posen, was under waiting orders here for several days.—Advance Agent Buckner, of One of the Finest, was in town 18-23.—Managers Colton and Ryno, of Lost in New York, spent Sunday (21) here.—That Bean Brummell of *a day courier*, Frank A. Slocum, made things lively with the "press gang," boomed Lost Paradise, and partook of a clambake 27. Among the recent bookings are Primrose and West's Minstrels 6, 7; Stoddard 11, 12; Gilmore 14; Herrmann 19-21.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Duff Opera co. April 22, 23 in Queen's Mate and Paola, including matinee, to good houses. Lost in New York 25, 26; fair house. Sam'l of Posen 27; Lost Paradise 2, 3; Gilmore's Band 27-28.

——THE NOROMBEGA (Herbert C. Bean, manager): Brennan's Star Theatre co. closed a three weeks' engagement 23. Large business at cheap prices. ——ITEM: The Norombega was formerly called Norombega Hall, and was used for amusements before the Opera House was built.

BELFAST.—OPERA HOUSE (I. M. Cottrell, manager): Griffin and Wilson's Peck's Bad Boy April 27. This began their eight weeks' season in Maine and the provinces. ——ITEM: Manager Cottrell, who has been traveling most of the past Winter, is now at home, and will give his personal attention to the Opera House.

BATH.—COLUMBIAN OPERA HOUSE (R. P. Hann, manager): Emerson Farce-Comedy co. in Cranks April 21, 22; fair business. F. M. Curtis in Sam'l of Posen 23, to a large and highly-pleased audience.

ROCKLAND.—FARWELL OPERA HOUSE (N. A. Farwell, manager): Emerson's Cranks gave a good entertainment to small business April 20. One of the Finest to light houses 25, 26. Peck's Bad Boy 30.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Gus White, manager): The Little Tycoon drew a large and well-pleased audience April 26.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Burglar April 21 to small house. Hands Across the Sea 22-23 to large business. Week of 25 the theatre will be used by the Knights of Pythias for a fair. ——ITEMS: Hands Across the Sea will close its season at Easton, Pa., 14. They have played twenty-one weeks in New England.

ATTLEBORO.—BATES' OPERA HOUSE (J. G. Hutchinson, manager): Mme. Janauschek in The Harvest Moon April 22; light business; excellent performance.

CHELSEA.—ACADEMY OF MUSIC (Field and Blandford, managers): A testimonial benefit was given to Frank M. Hutchins, chief usher of the Academy, April 22. A large and fashionable audience attended. Flov Crowell opened 25 for a week's engagement in repertoire. Business fair. The Lost Paradise May 6.

WALTHAM.—PARK THEATRE: (William D. Brandstreet, manager): Grimes' Cellar Door, April 22; fair business. The oratorio "Messiah" was given Sunday evening, 24. Receipts, $6.7.50. ——JAMES OPERA HOUSE (Algernon James, manager): The National Minstrels, at cheap prices, to big business 18-23.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Charity Ball April 21; good house. The Burglar 23; fair house. Grimes' Cellar Door 25; small house. The Choral Association of this city produced Arminius, Messiah and The Crusaders 26, 27 to large audiences. The soloists were Elizabeth Hamlin, Mrs. Anna Burch, Mrs. E. Humphrey Allen, Sena Little, Olive Fremstadt, Whitney Mockridge, Herbert Johnson, Max Heinrich, Myron Whitney. Carl Zerrhan conducted, and the Boston Festival orchestra, Emil Mollenhauer leader, furnished the music. An offer has been made the association to sing in Boston 9, with the same soloists and orchestra.

WORCESTER.—THEATRE (Rock and Brooks, managers): Lecture by Edmund Hudson on the German Army; Hoyt's Hole in the Ground, Natural Gas and Lost Paradise constituted the attractions April 21-27. Fair business. ——LOTHROP'S OPERA HOUSE (George E. Lothrop, manager): A Celebrated Case and the Duke's Motto divided the week; good business. ——FROST STREET OPERA HOUSE (W. H. Arnold, manager): James A. Reilly in The Broommaker 20-22; The English Gaiety Girls 25-27 to fair business.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): The Charity Ball played a return date to fair business April 20. Gus Hill's Specialty co. gave a fair performance to light house 21. Joseph Proctor, in Damon and Pythias, played for benefit of the local lodge of K. P.'s to a large and well-pleased audience 22. James B. Mackie presented Grimes' Cellar Door to a small house 23. Frederick Paulding in The Struggle of Life 25-27; fair business.——GAIETY THEATRE (A. B. White, manager): The performances at this house still continue to draw good-sized audiences and give general satisfaction. The Nawns, the three Lamartine Brothers, Ripley and Bisbee are the leading artists this week.

NORTHAMPTON.—ACADEMY OF MUSIC (William B. Todd, manager): Held by the Enemy April 21; good business. Oscar Eagle's Colonel Prescott and H. H. Forsman's Gordon Hayne were especially good.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): James B. Mackie in Grimes' Cellar Door April 20; fair business. A Hole in the Ground 21; good house; benefit of local lodge of Elks. James C. Roach in Rory of the Hill 23 to a small house. Charles Frohman's Boston stock co. gave an excellent performance of The Lost Paradise to a fair audience 25.——ITEM: Manager Grant mourns the loss of his mother, who died April 20. She had been an invalid for over twenty years.

HOLYOKE.—OPERA HOUSE: (W. E. Kendall, manager): Old Homestead April 21; big house. Held by the Enemy 24; The Burglar 26.

LYNN.—THEATRE (Charles W. Currier, manager): Gus Hill's novelties April 22; fair business. W. S. Cleaveland's Minstrels 23; very profitable house. Richard Golden in Old Jed Prouty made a decided success 25. James C. Roach in Rory of the Hill 26, to fair business.——LYNN MUSEE AND BIJOU THEATRE (C. W. Cook, manager): Mrs. Brady's Boarding House was presented 25-30.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (D. O. Gilmore, manager): The Old Homestead 20 to S. R. O. April 22, 23. Anna Eva Fay's seance drew a large audience 22. Mme. Janauschek in The Harvest Moon to a large audience 26.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Gus Hill April 23; good house. Lillian Durell Opera co. 25 in Mignon to a large and fashionable audience.——ITEM: The second annual banquet of the Elks was held 25. A social session and a general good time was enjoyed by the Elks and their guests.

WESTFIELD.—OPERA HOUSE (A. H. Farrow, manager): The Old Homested April 25; packed house.

ADAMS.—OPERA HOUSE (E. R. Karner, manager); Alvin Joslin April 26; good house.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): The Burglar was presented April 26.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Duff Opera co. in The Queen's Mate April 21; good house. Performance capital. Grimes' Cellar Door; light house; general satisfaction. James Connor Roach in Rory of the Hill 22; poor house; good performance. Charity Ball 23, matinee and evening, to large houses; fine performance. Piano recital by Eugene D'Albert 26; small but enthusiastic audience. Old Jed Prouty 27. Lost Paradise 29, 30.——MUSIC HALL (Allen J. Litchfield, manager): Benefit to Prof. St. George 21; packed house. George E. Fisher's benefit 30.

MICHIGAN.

BAY CITY.—GRAND OPERA HOUSE (A. E. Davidson, manager): Charles A. Gardner in Captain Karl April 19; very good business. The Limited Mail 21, 22; large audiences.

SAULT STE. MARIE.—SOO OPERA HOUSE (P. W. Shute, manager): The Swedish Ladies' Concert co. appeared to a large and appreciative audience 21. Patti Rosa 23; to good business. Uncle Josh Spruceby co. 25; S. R. O.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): The Limited Mail April 19, 20; good business.

PORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): Charles A. Gardner in Captain Karl to a large audience April 21. The Noss Jollities to a poor house 25.

DOWAGIAC.—OPERA HOUSE (R. Lewis, manager): Sutton's Uncle Tom's Cabin April 20; fair house.

GRAND RAPIDS.—POWERS' GRAND OPERA HOUSE (J. M. Lathrop, manager): Pirates of Penzance April 25, 26 by local amateurs to immense business. Thomas Crane, formerly with Frohman's Lyceum forces, acted as stage-manager. Patti Rosa 27.——REDMONDS' (C. S. Burroughs, manager): Carrie Louis in Dad's Girl to fair business 25-30; fair performance. Ada Gray 1-7.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Frank I. Frayne April 20, 21; fair houses. Charles A. Gardner 22; large audience.

YPSILANTI.—OPERA HOUSE (S. Draper, manager): Frank I. Frayne April 22, 23; good business.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Elmer Vance's Limited Mail April 26; S. R. O.——GRAND OPERA HOUSE (Harry Churchill, manager): Carrie Louis in a repertoire at popular prices pleased large houses 28-23.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): The Limited Mail April 25; S. R. O.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Ida VanCourtland did a paying business April 18-23.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Charles A. Gardner in Captain Karl pleased a good-sized audience April 20. Vance's Limited Mail drew the banner house of the season—$700—at popular prices 23, but the performance was a disappointment to many. James O'Neill in Monte Cristo 6.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd, managers): Charles Gardner in Captain Karl April 23; to good business.

MARQUETTE.—OPERA HOUSE (W. A. Ross, manager): Uncle Josh Spruceby April 20; S. R. O. Patti Rosa, the best attraction that ever played here, to the capacity of the house at advanced prices 22.

MINNESOTA.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): Robert Mantell presented The Corsican Brothers April 21-23, to good houses and appreciative audiences. Henry E. Dixey presented The Major's Appointment and The Solicitor 24-26. Michigan University Glee and Banjo Clubs 27; Rhea 28-30.——LITT'S GRAND OPERA HOUSE (Frank L. Bixby, manager): The Two Johns was presented by a clever co. 24-30, opening to full houses. Mr. Barnes of New York 1-7.——HILTON'S PLAYHOUSE (Edwin P. Hilton, manager): Turner's English Gaiety Girls co., 24-30, to a full house. Charles De Lorme's Operatic Burlesque co. 1-7.——ITEMS: Manager Scott's evident disposition to please the patrons of the Metropolitan and the St. Paul public has met with much favor in his engagement of the Jeannie Winston Opera co. for the Summer season.

DULUTH.—TEMPLE OPERA (John T. Condon, manager): Sinbad April 18-20; good houses. Patti Rosa 21; small but very appreciative audience. Henry E. Dixey appeared 23. O'Dowd's Neighbors 26.——THE LYCEUM (W. A. Seely, manager): Maude Granger 22, 23, with an excellent supporting co., gave three sterling performances to large and fashionable audiences. Little Puck was presented 25. A Social Session 26 and the Marine Band 27.——ITEM: Manager Seely has taken hold of the management of the Lyceum with a vim and snap that promises well for theatregoers, and he is ably assisted by the courteous and genial treasurer, A. W. Little. Several advantageous improvements have recently been made which add considerably to the comfort of patrons.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Conklin, manager): Little Puck was presented April 21-23. La Czarina was given by Mlle. Rhea and co. 25 to an appreciative audience.——LYCEUM THEATRE (J. P. Conklin, manager): The United States Marine Band gave delightful concerts to large and fashionable audiences 25, 26. Their success was emphatic.——BIJOU OPERA HOUSE (Jacob Litt, manager): Hanlon Brothers' Superba packed this theatre at two performances matinee and evening 24.——PENCE OPERA HOUSE (Edwin P. Hilton, manager): De Lorme's Burlesque co. presented Carmen Up to Date 24 to the capacity of the house.——ITEM: Manager Litt has already engaged the following well-known artists for his Summer stock season in the twin cities: Louis James, Julia Arthur, Frank Losee, Mrs. Selden Erwin, Marion Elmore and Jo. Paige Smith. Negotiations are pending with others.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): D. J. Sprague's Comedians in A Social Session to a packed house April 21.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Sharpley's Lyceum co. April 18-23; fair business. Excellent co.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Walter Sanford's My Jack co. played to good houses April 19-20. The Vendetta 21-24 drew fairly well.——ITEM: C. P. Elliott, local manager of Tootle's, will hie himself to New York ere long, to make bookings for next season.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE (Piazza and Co., managers): Alba Heywood co. gave a delightful entertainment to a good house April 13.

MONTANA.

HELENA.—MING'S OPERA HOUSE (J. C. Remington, manager): U. S. Marine Band April 23; immense business. Frederick Warde 25, 26.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Frederick Warde March 20; good business. The Spider and Fly 27; Ole Olson 28.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Frederick Warde April 21-23; large houses; excellent performances.——ITEM: Mr. Warde was entertained by the local K. of P. 22.

NEBRASKA.

OMAHA.—BOYD'S THEATRE (Boyd and Haynes, managers): The engagement of Minna Gale April 18-23 proved more and more successful as the week advanced, the young artiste winning many new admirers by her pleasing manners and ambition to correctly represent the leading parts assigned her in As You Like It, Romeo and Juliet, Ingomar, The Lady of Lyons, and Much Ado About Nothing. The supporting co. is above the average. Carroll Johnson in E. E. Kidder's Irish comedy drama, The Gossoon, is drawing well, the engagement being for three nights, commencing 24. Mr. Johnson is supported by a good co.——FARNAM STREET THEATRE (Crawford and Burgess, managers): The attendance at Oh, What a Night! kept up remarkably well to the close of the week's engagement 23, but there is little to praise in the piece beyond the illusion dance of the Sisters Leigh, which is quite a drawing card. The Devil's Mine, a border drama full of powder, cowboys, and Indians, is doing a good business week commencing 24, as the piece is superior to most of its kind.——ITEM: The fruits of Manager Burgess' visit to Chicago appear in the announcement that he has arranged with H. W. Doud to organize a light opera co. for a Summer season at the Farnam Street Theatre for a period of twelve weeks, to commence about June 1. It is said that the chorus is now rehearsing in Chicago, and that the principals are to be secured from some of the leading cos. now on the road.

NEW HAMPSHIRE.

EXETER.—OPERA HOUSE (I. D. Wingate, manager): Lilian Durell Opera co. in Mignon April 20; full house.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Hands Across the Sea April 19, 20; S. R. O.

PORTSMOUTH.—MUSIC HALL (John O. Avers, manager): Cleveland's Minstrels April 22; fair business.

NEW JERSEY.

ATLANTIC CITY.—GRAND OPERA HOUSE (C. R. Myers, manager): Little's World April 23; light house. McKenna's Flirtation 25; Bristol's Equescurriculum 1-7.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Jennie O'Neill Potter in her monologue, "Flirts and Matrons," for the benefit of the Hospital fund, delighted a large and fashionable audience April 21. Tangled Up, for the benefit of Court Lafayette, I. O. of O. F., to big business 26.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): De Lange and Rising presented Tangled Up April 21, to a satisfactory house. Jeannie Winston and a fair co. rendered La Perichole 27 to a fair audience. Kate Castleton in The Dazzler 7.

NEWARK.—MINER'S THEATRE (Col. W. M. Morton, manager): The Digby Bell Opera co. in The Tar and the Tartar to large and appreciative audiences week ending April 30. On the night of 25 they gave their 400th performance. The house was very prettily decorated with palms and bunting, and souvenirs in the shape of a book containing words and music of the vocal gems of the opera, were presented to each lady in the audience. Next week Julia Marlowe in a round of Shakespearean comedies.——JACOBS' THEATRE (H. R. Jacobs, manager): Newark Opera Troupe (amateurs) presented The Mikado to a fashionable audience 25. Gorman's Minstrels were well received 26, 27, and as the Newarkers are very cordial to the burnt-cork brotherhood, the Gormans drew packed houses. Paul Kauvar to fair houses 28-30. Hands Across the Sea 2.——GRAND OPERA HOUSE (E. J. Stetson, manager): Go-Won-Go Mohawk, the Indian actress, in The Indian Mail Carrier, week ending 30. As this is her fourth engagement in Newark, she has become quite a favorite and was well received. Gettysburg 2-7.——WALDMAN'S OPERA HOUSE (Fred. Waldman, manager): The Bob Fitzsimmons Athletic and Vaudeville co. proved a strong attraction week ending 30. Billy Lester's Big Show opens 2 for a week.

PLAINFIELD.—MUSIC HALL (Demarest and Runyon, managers): Nellie McHenry in A Night at the Circus to a good house April 25. De Lange and Rising in Tangled Up to fair business 27.

NEW YORK.

HARLEM.—OPERA HOUSE (Oscar Hammerstein, manager): The Kendals to packed houses April 27-30. Their magnificent acting aroused the utmost enthusiasm. Margaret Mather in The Egyptian 2-7.——COLUMBUS THEATRE (Oscar Hammerstein, manager): Lewis Morrison's Faust 25-30. The scene on the summit of the Brocken was admirable. Mr. Morrison sustained the role of Mephisto with ability. The cast was competent. Charity Ball 2-7.

BUFFALO.—ACADEMY OF MUSIC: Meech Brothers, proprietors): Gilmore's Devil's Auction revived was rather disappointing both in scenery and in cast, with the exception of George Adams, who still retains some of his former elasticity. George C. Staley in A Royal Pass 23; good business. The Madison Square Prize Plays 25, 26. Natural Gas next.——STAR THEATRE (H. J. Robinson, proprietor): Carleton Opera co. in Indigo. W. K. Murray and Clara Lane were sadly missed. Boston Symphony Orchestra 5.——CORINNE LYCEUM: The Baker Opera co. drew crowded houses. "Billie" Wolf is making a big hit, and is right at home in Buffalo. He may be seen any day with Ben Shine, one of the retired Thespians. Jo. Ormond is clever as an actor, and has a good voice.——COURT STREET THEATRE (H. R. Jacobs, manager): Kennedy's Laugh-Makers were disappointing. Muggs Landing next.——SHEA'S CONCERT HALL: Cvrene and the Laporte Sisters are great favorites, and the Summer season is bound to be a popular success.——MUSEE HALL (E. J. Robinson, manager): Belle Carter, the woman with a horse's mane, and Orsona, the wire-haired marvel, are the capillary attractions of the Musee, and the auditorium is crowded at every performance.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): Rosina Vokes, supported by Felix Morris and a good co., in a round of comedy to good business April 25-27. Natural Gas 28-30. Pitou stock co. 2-4.——GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Tony Farrell in My Colleen to good houses 25-27. The Old Homestead 28-30.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Conreid's Opera co. April 22 gave Poor Jonathan to a large and well-pleased audience. A. W. MacCollin, a former Elmirian, as Jonathan Trip was warmly received. Kajanka 23; small audience. George C. Staley 25.——MADISON AVENUE THEATRE (Wagner and Reis, managers): Dark.

ROCHESTER.—LYCEUM THEATRE (A. E. Woolf, manager): Gilmore's Band April 30; large audience. This closes the season at this house.——COOK OPERA HOUSE (P. R. Jacobs, manager): Bobby Gaylor in Sport McAllister to good houses 28-30. Season closed.——ACADEMY (H. R. Jacobs, manager): N. S. Wood appeared in The Orphans of New York to excellent business week ending 30. Go-Won-Go Mohawk and Tony Pastor week 1-7.

MUSEE THEATRE (M. S. Robinson, manager): Business continues large at this house. New attractions weekly.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Roland Reed in Lend Me Your Wife April 25; fine performance to medium business.——ITEM: Mr. Reed, in a speech before the curtain, said that Manager Sisson was one of the best managers of one-night stands he had ever met.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Gilmore's Band afternoon of April 23; large house; fashionable audience.

JOHNOES.—CITY THEATRE (E. C. Game, manager): The Albanians in The Bohemian Girl April 21 gave a fine performance. Richie Ling as Thaddeus, and Peakes as Devilshoot carried off the honors. Kajanka 23; good house. Natural Gas gave a large audience an opportunity to laugh with a just cause 25. The Old Homestead 27; big business.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: N. S. Wood drew good houses April 21-23. Fire in a store below the Opera House so filled the latter with smoke that the audience was dismissed 22. Bobby Gaylor in Sport McAllister attracted fairly 24-27. Two Sisters 28-30. Tony Pastor's co. 2-4: One of the Bravest 5-7.——WIETING OPERA HOUSE (Wagner and Reis, managers): The Ensign, presented by an excellent co., was well attended by pleased audiences 21-22. Margaret Mather drew well 26, 27. Tuxedo 6, 7.——ITEMS: P. F. Baker, the German dialect comedian, has closed owing to bronchial trouble. He is being treated here.——Messrs. Howorth, Mainhall, Paul, Coulter, Wright and Gleason, of The Ensign co., were entertained by the Players' Club 21.

UTICA.—OPERA HOUSE (Horace E. Day, manager): Mr. and Mrs. Henckel gave a successful vocal recital April 20, under the auspices of the Working Women's League, before a large and representative audience. Kate Castleton presented The Dazzler 22, under the auspices of Fort Schuyler Council Royal Arcanum, to a large and well-pleased audience. The Ensign was presented 23 before a fair-sized and well-pleased audience.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The third concert of the Guarantee Fund Association April 22 was an artistic success, and was enjoyed by a large and fashionable audience. The following artists participated: Clementine DeVere, soprano; Maud Powell, violinist; Franz Rummel, pianist; Victor Herbert, 'cellist, and the Clifford Schmidt-Victor Herbert String Quartette. Jane was presented 23 to a large and delighted audience. McCarthy's Mishaps 26; good-sized and well-pleased audience. Performance fair.

PORT JERVIS.—THEATRE NORMANDIE (W. J. Silverstone, manager): Kittie Rhoades closed a week's engagement April 23 in Galatea to poor business.——ITEM: W. J. Silverstone, for the past year manager of the Normandie, has severed his connection with that house. Will S. Bevans succeeds him.

ITHACA.—WILGUS OPERA HOUSE (H. L. Wilgus, manager): Gilmore's Band to full house April 20.

SALAMANCA.—GIBSON OPERA HOUSE (C. R. Gibson, manager): A Royal Pass co. April 7; big business.

MIDDLETOWN.—CASINO THEATRE (Horace W. Corey, manager): Helen Barry in A Night's Frolic closed her season here to a large and fashionable audience April 21.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): George C. Staley in A Royal Pass to good business April 19. F. F. Baker in The Emigrant was compelled to cancel his date on account of illness. Gilmore's Band to fair business 26. Margaret Mather played Nance Oldfield and The Love Chase to a large and fashionable audience April 25.

LYONS.—MEMORIAL HALL (W. J. Hines, manager): Gilmore's Band April 22; benefit Active Hose Co. No. 3; largest house of the season.

MALONE.—OPERA HOUSE (A. H. Merritt, manager): Professor Buttan (magician) April 18-23; light business.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Gilmore's Band April 25, and matinee, to good business. Milton Nobles in From Sire to Son 26 pleased a fair-sized audience.

OGDENSBURG.—OPERA HOUSE (George L. Ryon, manager): Gilmore's Band April 26; receipts, matinee, $4 50; evening concert $1,000.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Conreid Opera co. April 21 in Poor Jonathan to a full house. The New York Athenæum Dramatic co. 25-30 to only medium business.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): Helen Barry in A Night's Frolic to fair business April 18. Kate Castleton in The Dazzler to good business 23.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): The Dazzler April 21; S. R. O. Milton Nobles drew fairly 25 in From Sire to Son. Gilmore's Band 27.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): The Still Alarm April 21; very large and well-pleased audiences.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): The Stevenson Dramatic co. closed a fairly profitable week's engagement in repertoire April 23. The advance sale has opened brisk for George C. Staley, who presents A Royal Pass 28.——ITEM: I regret to state that Mr. Bird, the general manager of the Shattuck, is confined to his house seriously ill.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Charles Gottschalk, manager): Patti Rosa in Dolly Varden to a large and enthusiastic audience April 19. The Grand Forks Ideal Opera co. (amateur co.) appeared in The Mikado and Pinafore to packed houses 20, 21. Mrs. McCaskey as Yum-Yum was pleasing, and her sweet voice was heard to advantage in the moon song. Miss Blanche Hunter as Pitti-Sing was very good. S. P. Johnson, the comedian of the co., played Ko-Ko in Mikado and Dick Deadeye in Pinafore. He is a very clever amateur actor. Master John McMaster, the umbrella carrier for the Mikado, was very clever. The chorus was made up of young ladies, none of whom were over eighteen, and of the best society of Grand Forks. Mr. W. L. Wilder is to be congratulated on organizing such a good co. in so short a time. Hall's orchestra of eleven pieces accompanied the co.

OHIO.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. B. Boyle, manager): Frank Mayo in Davy Crockett April 22; small audience. Gracie Emmett 7.

MARION.—MUSIC HALL (James B. Sargent, manager): Fank Mayo in Davy Crockett April 26; fine business. Marie Prescott 6.——ITEMS: King-Kerr Comedy co. closed season here 23. Fred. W. Poe, of the King-Kerr Comedy co., joined the Smith-Garton co. for the Summer season at Utica 2.

WARREN.—NEW WARREN OPERA HOUSE (Elliott and Geiger, managers): Anderson's Two Old Cronies April 24; good house.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Otto H. Ilg, manager): Anderson's Two Old Cronies played a return engagement April 23 to very good business. The Old, Old Story also plays a return date 28. Advance sale large.

BELLEFONTAINE.—GRAND OPERA HOUSE (T. L. Hutchins, manager): Little Tycoon Opera co. April 22; $500 house and a delighted audience.

POMEROY.—OPERA HOUSE (Edward L. Keiser, manager): Mozart Symphony Club drew a large and fashionable audience April 22.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (John Thompson, manager): Rentfrow's Below Zero April 20; good business. Clarence Bennett's Repertoire co. 21-23; fair houses at popular prices.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): One of the Bravest April 21; large and appreciative audience.——ITEM: Manager Dickson has just completed a chute in his Opera House to take horses on the stage. A heavy plank walk is laid at an angle of 20°, which leads directly upon the stage. It was successfully tried for the first time by the horses of One of the Bravest 22.

PIQUA.—CONOVER'S OPERA HOUSE (W. C. Dorsey, manager): The Old, Old Story April 14; poor business. Gertrude Andrews 19; big business.

CIRCLEVILLE.—GRAND OPERA HOUSE (Edmiston and Kinneman, managers): Damon and Pythias April 21; fair business. McGibney Family 23; good house.——ELKS: Circleville Lodge, No. 77, B. P. O. E., initiated eighteen members on the evening of 21. After the ceremony of initiation, the newly-made members were banqueted at the club rooms of the Lodge.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Mozart Symphony Club April 21; good house.

MT. VERNON.—WOODWARD OPERA HOUSE (Hunt and Green, managers): Ray Royce April 19 in Tom's Vacation; good business. Pulse of New York 3.

COLUMBUS.—GRAND OPERA HOUSE (Miller Brothers, managers): Modjeska in Mary Stuart April 28; large advance sale.——PARK THEATRE (Ovens and Layman, managers): Russell Comedy co. in Jack's Ante to good business 21-23. H. Cawthorn in Little Nugget 24-30 opened to S. R. O. Performance good.

CANTON.—THE GRAND (M. C. Barber, manager): The Two Sisters April 22; fair business. Alexander Salvini in Don Cæsar de Bazan 23; large audience.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Below Zero April 22; fair-sized house.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Two Sisters April 21; good house. Charles McCarthy 22, 23 in One of the Bravest; good houses. Melville Sisters opened 25 for a week.

SALEM.—GRAND OPERA HOUSE (Allen and Atchinson, managers): Frank Mayo in Davy Crockett April 20 for the benefit of Carles A. Hoskins, stage manager of the Grand Opera House; delightful performance to a full house.

DENNISON.—KIPP'S OPERA HOUSE (P. E. Carr, manager): Mosley and Terry in Julius Cæsar April 20; light business; performance good.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): Little Tycoon April 21; crowded house.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Fred. Mosley and Edwin Terry in Damon and Pythias April 20; large attendance; performance excellent.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Modjeska in Mary Stuart April 25. Prices were advanced, still there was a large and decidedly fashionable audience. Support excellent.——PARK THEATRE (Harry E. Feicht, manager): Thomas E. Shea commenced a week's engagement 25, presenting Escaped from Sing Sing and Barred Out to immense business.

BRYAN.—JONES' OPERA HOUSE (Aaron Jones, manager): Hi Henry's Minstrels April 21; S. R. O. Carrie Louis 2-4.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE (S. H. Friedlander, manager): Charles Frohman's All the Comforts of Home co. April 18-24; fair business.——CORDRAY'S NEW THEATRE (Cordray and Wass, managers): Mark Twain's Gilded Age 18-24; good attendance.——ITEMS: The U. S. Marine Band, of Washington, D. C., in three concerts at the Armory 18, 19, did a 57,000 business. Tickets, $1 each. The band's playing exceeded all expectations; it was a triumph. Marie Decca, the prima donna, created a perfect furore by her delightful singing.——At the Park Theatre, 23, under the direction of Mrs. Henry E. McCracken, through the kindness of Manager W. S. Ford, a benefit was given for the Actors' Fund of America. It was a success in every particular. The programme was as follows: Overture, Orchestra; Cavalleria Rusticana Concert co.; Monologue, "The Door is Locked," Louise Brooks; duet for piano, Mme. Beatrice McDonald and Ina Tillette; Sword play, Jaguarina and F. G. Engelhart; recitation, "Close to the Screw" (original), D. Solis Cohen; a lesson in graceful exercises, Jaguarini's youngest pupil, Bera Beebe; whistling solo, Henrietta Hamilton. The entertainment concluded with the one-act farce, To Oblige Benson, with the following cast: Mr. Benson, a barrister, H. F. Stone; Mr. Trotter Southdown, his friend, Duncan Taylor; Mr. John Meredith, Benson's pupil, V. Courtenay Lewis; Mrs. Benson, Louise Brooks; Mrs. Trotter Southdown, Mrs. Henry McCracken. This far this is the first and only effort made here in the interest of the Actors' Fund Fair. In praise of Mrs. McCracken, who was deputized by her sister, Annie Pixley, to bring her Portland friends under tribute for the sake of the Actors' Fund Fair, in New York, May 2, and who has simply been indefatigable in her endeavors to make a creditable showing for this city, too much cannot be said. Manager Ford, too, is not to be overlooked in this respect. In answer to Mrs. McCracken's note, asking date, terms, etc., for which the house could be had, he wrote: "I will be most happy to place the Park Theatre at your disposal for a benefit for the Actors' Fund of America. There will be no question as to terms. The house will be yours for the evening of Saturday, April 23, without any charge whatsoever, as I consider it a pleasure, as well as duty, to do my share in so good a cause." The entertainment was highly enjoyable. Some very clever work was done by the participants. All the ladies taking part were recipients of floral pieces. Louise Brooks, a society woman of Portland, and sister of Mrs. Herbert Bradley, made her professional debut at the Marquam 18 with Frohman's All the Comforts of Home co. For the past three years she has been a pupil of Nelson Wheatcroft, who is with Pitou's stock co.——Emma Juch Grand English Opera co. began 24, under the auspices of the First Regiment, O. N. G., of this city, a series of five grand operas, at the Exposition Building, to continue until 29. Tannhäuser, Traviata, and the first act of Cavalleria Rusticana were sung. These were, however, successless pecuniarily. Then there arose monetary complications among the co., the First Regiment, John W. Hanna, manager Seattle Opera House, Seattle, Wash., and C. W. Lehman, manager Los Angeles Grand Opera House, Los Angeles, Cal., the last named gentlemen having attachments on the co. to the amount of $1,500 and $2,500, respectively. The co. being unable to settle these complications, the operas were discontinued, and the audience assembled to hear Cavalleria Rusticana was refused its money. However, to equalize matters, and objections raised to the Exposition Building, and the co. being in a pretty hard fix all around, the Park Theatre was leased for April 24 to resume the performance of Cavalleria Rusticana. The opera was given, and a good profit realized—at least enough to enable the co. to get out of town.

PENNSYLVANIA.

BUTLER.—ARMORY OPERA HOUSE (F. M. Keene, manager): Clarence Bennett April 25-27 presented Monte Cristo, Dead Heart, and Hamlet; good business.——ITEM: F. M. Keene, the manager of the Armory Opera House, made a hit as comedian in a local concert given by W. G. Ziegler's Orchestra and German Catholic Choir for the benefit of the High School 20.

WASHINGTON.—OPERA HOUSE (T. G. Allison, manager): Aaron H. Woodhull April 19 in Uncle Hiram to fair business. A Breezy Time played a return engagement 22 to the largest business this season at slightly advanced prices, and a stormy night at that. Joseph J. Sullivan in The Blackthorn 25, return engagement, to poor business.

MONONGAHELA CITY.—GAMBLE'S OPERA HOUSE (H. J. Gamble, manager): Pat Maloney April 21; top-heavy house; performance satisfactory. Annie Mitchell co. opened 25 for a week in repertoire to S. R. O.

NANTICOKE.—BROADWAY OPERA HOUSE (F. P. Crotzer, manager): Eva S. Day, supported by J. B. Robbins, to good business April 22, 23.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): A Breezy Time, return engagement, April 21 to the capacity of the house. The Redding-Stanton co. opened 25 for a week to a fair-sized audience. The costumes of the co. deserve special mention.

HAZLETON.—GRAND OPERA HOUSE (W. J. Depue, manager): Pauline Hall and co. to fair business April 21.

DANVILLE.—OPERA HOUSE (F. C. Angle, man-

ager): Decker Brothers' Minstrels April 23; performance very good; receipts, $227.

PITTSTON.—Music Hall (W. D. Evans, manager): Tony Farrell in My Colleen April 22; good business. McKenna's Flirtation 2.

TITUSVILLE.—Opera House (Burtiss and Golden, managers): Mora April 21-26; fair business.

MILTON.—Grand Opera House (Griffith and co., managers): Decker Brothers' Minstrels April 21; large house; audience well pleased.

READING.—Academy of Music (John D. Mishler, manager): Lewis Morrison gave three performances of Faust April 22, 23; to large and well-pleased audiences. A large house greeted Poor Jonathan 27.——Grand Opera House (George W. Miller, manager): The Elks held a successful carnival week of 25.

MAHANOY CITY.—Opera House (J. J. Quirk, manager): Barry and Fay in McKenna's Flirtation to fair business April 26.——Item: Si Plunkard co., which opened here 16 for a week, disbanded, after playing to poor business for three nights.

POTTSTOWN.—Opera House (C. F. Strohl, manager): Apollo Mandolin Orchestra April 25; small but delighted audience.

SHAMOKIN.—G. A. R. Opera House (John F. Osler, manager): The New York Athenæum co. April 18-23; light business.

MEADVILLE.—Academy of Music (E. A. Hempstead, manager): Alexander Salvini as Don Cæsar de Bazan drew a packed house at advanced prices April 26, the event being the first benefit of the local lodge of Elks. This was the dramatic event of the season, and the Northwestern Orchestra, with a specially arranged programme, largely contributed to the success of the performance.

JOHNSTOWN.—Adair's Opera House (Alexander Adair, manager): Francesca Redding-Hugh Stanton April 18-23 to good business. Miss Redding made a great hit on the opening night in Maritana. Two Old Cronies were greeted by a large audience 26.

WILLIAMSPORT.—Academy of Music (Wm. G. Elliot, manager): Conried Opera co. April 23 to a good-sized and enthusiastic audience. Roland Reed 26; large audience.

OIL CITY.—Opera House (B. Lowentrith, manager): Eliza Warren Mechling in Patience April 22, and return date, 25 to packed houses. Mora 2-7.

ALLENTOWN.—Music Hall (R. M. Whitesel, manager): Nellie McHenry, with an excellent co., presented A Night at the Circus April 22 to a large and well-pleased audience. The Carncross Minstrels, under the auspices of the local lodge of Elks, had a packed house 26. The entertainment did not come up to expectations, and the large audience was badly disappointed in this so called famous corps of burnt-cork artists.

ERIE.—Park Opera House (John L. Kerr, manager): The Wilbur Opera co. April 18-23; crowded houses. During the absence of Susie Kirwin, prima donna of the Wilbur Opera co., her part was sung by Dorothy Morton. Miss Morton's pleasing manner and voice won her many admirers here.

NEW CASTLE.—Opera House (R. M. Allen, Jr., manager): Melville Sisters to very satisfactory business week ending April 23.

LEBANON.—Fisher's Opera House (George H. Spang, manager): Arizona Joe April 21; poor business. Voodoo 25; fair houses. Audiences well pleased.

CARBONDALE.—Opera House (Dan P. Byrne manager): Tony Farrell in My Colleen April 2 good-sized audience.

BETHLEHEM.—Opera House (L. P. Walters, manager): Faust (without Lewis Morrison) was presented April 20 to a large audience. Mr. Morrison's understudy did himself proud. Justin Adams and his ever-welcome co., 21-23 satisfied average fair-sized audiences in Raspicher's Child, Under the Gaslight, and At the Picket Line. The latter play was given for the benefit of James Reagan, formerly of Arlington's Minstrels, but who is now resting at home here. Mr. Reagan is preparing to star next season in a play of his own.

LANSFORD.—Opera House (J. W. Maloy, manager): Arizona Joe April 25; small house. Decker Brothers' Minstrels 28.

STEELTON.—White's Opera House (F. D. Hunter, manager): Gus Heege in Von Vonson to good business April 20. Frank M. Wills in Two Old Cronies pleased a large audience 23.

YORK.—Opera House (R. C. Pentz, manager): The Conried Opera co. in Poor Jonathan April 25 drew a very large and fashionable audience at advanced prices.

NORRISTOWN.—Grand Opera House (John E. Murphy, manager): Arizona Joe April 21; top-heavy house. McKenna's Flirtation 2: fair business.

RHODE ISLAND.

PROVIDENCE.—Opera House (Robert Morrow, manager): Lost Paradise April 18-23; satisfactory performance and good houses. 8 Bells 25-27; good houses. Pauline Hall Opera co. 28-30; Frederick Paulding 5-7.——Gaiety Opera House (E. R. Byram, manager): Dr. Bill 18-23; good houses. Tony Pastor 25-30; Paul Kauvar next.——Westminster Theatre (George H. Batcheller, proprietor): The new Boy Tramp 18-23; very pleasing performance to small houses. Gus Hill's World of Novelties 25-30. The English Girls next.——Lothrop's Museum (George E. Lothrop, proprietor): The stock co., supported by Ethel Tucker and Charles Barringer, presented The Duke's Motto 18-23. The Mariner's Compass 25-30. In the Trenches next.——Dyer's Opera House (Olneyville): Edwards and Baker, proprietors): J. Gordon Edwards' stock co. in Monte Cristo 20-23. The California Detective 25-30.——Items: On Wednesday afternoon (20) Dyer's Opera House in Olneyville was reopened, and a grand promenade concert was given in the theatre by Mlle. Helena Turner's Lady Orchestra.—Mrs. Joseph J. Hild, wife of Manager Hild of The Boy Tramp, was in the city 18-24.—Tom Henry, representative of the Pauline Hall Opera co., was here 21-25.—Henry Odlin, of the Joseph Jefferson co., is at his home in this city, where he will remain till early June, and then accompany his brother, Walter Odlin, now assistant stage manager of the Providence Opera House, on a yachting cruise in Eastern waters.—The Pauline Hall Opera co. will close season at Lynn, Mass., 7, and then proceed to Boston and rehearse for the new opera which will have a run at the Tremont Theatre, opening June 6.—Isaac Rose, in advance of Gus Hill's Big Show, arrived here 20.—Tom Hall is writing a very effective comedy drama for Messrs. Braden and Hild, proprietors of The Boy Tramp, which will be presented for the first time at Forepaugh's Theatre, Philadelphia, Sept. 5.—Augustin Kenville will resume the leading role, and the drama will be produced in connection with The Boy Tramp during the season of 1892-93.—Charles Barringer, one of the popular leading actors of Lothrop's stock co., was tendered a complimentary benefit at Lothrop's Museum Friday afternoon and evening, 22. The four-act comedy drama, entitled The Irish-American, and written for Mr Barringer, was presented and was favorably received by the large audiences that filled the theatre at both performances. The drama was preceded by several volunteers who appeared in specialties of a high order.—Cliff Moffit, of the Westminster Theatre, who has for several days been confined to the house with rheumatism, is again out and "on the door."—Mr. Norton, advance agent of Paul Kauvar, arrived in town 26.—Ben Dodge, manager of the Ben Dodge Merry-Makers, and formerly stage manager of the Westminster Theatre, had a "rousing" benefit in Music Hall Wednesday evening, 20. On this occasion the following artists volunteered: Georgie Dean Spalding, harpist and bell soloist; Mme. Barutio, of Boston, soprano; Prof. F. H. Kent, violinist; McCoy and McEvoy (by permission of B. F. Keith), in their latest success, entitled "The Gilhooley's"; Mr. and Mrs. Sam Lucas, comedy stars; Nellie and Lizzie McEvoy in dances; Mackie and Walker (by permission of George E. Lothrop), vocal comiques and mimics; Elsie Gladys, in character impersonations; John McVicker, in genuine Ethiopian fun; Irvin T. Bush, vocalist; Prof. A. S. Joselyn, pianist; Lena B. Simmons, reader; Eddie Buchant, banjoist; Nellie McHenry, pianist; Peter M. Randall, acrobatic song-and-dance artist; Ward and Trantz, in their unique specialty, "Pictures in Black"; Harry S. Sanders, lightning crayon artist; John E. Ward, humorist; Alfred De Mauche, in gymnastics; Healey Brothers, in their original creation, "Chinese Troubles," and National band and orchestra.

NEWPORT.—Opera House (Henry Bull, manager): The Burglar was presented April 22. Jane, preceded by Chums as a curtain-raiser, to a good house 25. James J. Mackie in Grimes' Cellar Door 27 to good business.

SOUTH CAROLINA.

CHARLESTON.—Owens' Academy of Music (Charles W. Keogh, manager): Dunbar-Broderick co. in popular opera to continued good business. On 25 Dorothy was given to S. R. O. with Corinna Florence, a Charleston debutante in the cast. Miss Florence received a number of floral tributes. Fra Diavolo 28.——Grand Opera House (L. Arthur O'Neill, manager): Grau co. will open a two months' season of Summer opera 2.

TENNESSEE.

NASHVILLE.—The Vendome (W. A. Sheetz, manager): Primrose and West's Minstrels April 13, 14 brough to a close the regular season. House occupied by local attractions all last week and this. An amateur minstrel co. composed of the best young men of the city gave two performances 22, 23 that would have reflected credit on professionals. The proceeds were donated to the House of Industry, and the theatre was packed both evenings. A benefit concert was tendered to Mrs. J. O. Milsom by the Vendome directors and a large audience attested their appreciation of this estimable lady, who will soon retire from the management of the theatre in favor of Fritz Staub, of Knoxville, who takes charge June 1 next. Mrs. Milsom and her manager, W. A Sheetz, have fulfilled to the letter all of the late Manager J. O. Milsom's contracts and have conducted the affairs of the house so satisfactorily that it is with much regret to the Nashville public that they are to retire.——The Bijou (Brown, Osgood and Reilly, managers): The Bijou Opera co. is drawing good houses. The Mascot was presented attractively. After the engagement here the co. will go to the Bijou, Louisville, for two weeks.

KNOXVILLE.—Staub's Theatre (Fritz Staub, manager): G. R. Wendling lectured to a crowded house April 19.——Item: Knoxville is to have a new $150,000 opera house. Work will begin by June 1. The Grand Opera House (the name of the new structure) will be completed in the Fall.

TEXAS.

BRYAN.—Grand Opera House (Schwarz and Mike, managers): Local amateurs presented Little Rebel April 21 to a packed house for the benefit of Texas representation at the World's Fair. Laura Sims was excellent in the title role, while Florence Foote was clever in the soubrette role. Ray Sims was a dashing widow.

WACO.—Garland Opera House (J. P. Garland, manager): Esmeralda was presented April 18 by the Histrionics for the benefit of the World's Fair representation of Waco to a large house. Very good performance for amateurs. Katie Emmett in The Waifs of New York 2 will close the season here.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): Joshua Simpkins, a "rooral" drama, to a good house April 20. For the first time since I can remember the audience hissed.

VERMONT.

BURLINGTON.—Howard Opera House: Neil Burgess' County Fair April 22, 23, three performances, to S. R. O.

MONTPELIER.—Blanchard Opera House (G. L. Blanchard, manager): The County Fair April 25; S. R. O.

RUTLAND.—Opera House (A. M. Higgins, manager): J. Z. Little's Around the World to a fair house April 25. Albanians Opera co. in The Bohemian Girl to a large audience 28.——Town Hall: Mary Horn and co. to one of the largest audiences of the season 19.

VIRGINIA.

PETERSBURG.—Academy of Music (William E. French, manager): Josephine Cameron in Camille failed to please a very small audience April 20.

NORFOLK.—Academy of Music (A. B. Duesberry, manager): Josephine Cameron in Forget-Me-Not; poor house.

WASHINGTON.

SEATTLE.—Seattle Opera House (J. W. Hanna, manager): Emma Juch Opera co. April 18, 19; Ole Olson 20; both to fair business.——Armory Hall: U. S. Marine Band 20; S. R. O.——Corbray's Theatre (R. E. French, manager): Bells of Shandon 18-23; good business.

TACOMA.—Theatre (S. C. Heilig, manager): Emma Juch co. April 16; fair business. Ole Olson 18, 19; satisfactory returns. U. S. Marine Band 20; overflowing house. Marie Decca's singing has won her unbounded admiration, not only from the listener who does not understand music, but also from our best local musicians. All the Comforts of Home 23.——Items: Alfred De Hass, a cornet player with the Juch Opera co., ruptured a blood vessel the last night's engagement here and was taken to the hospital.—The Juch co. continue pecuniarily embarrassed, and late curtains are the rule.

SPOKANE.—Auditorium (H. C. Hayward, manager): Frederick Warde April 18, 19 in The Lion's Mouth and The Mountebank to good business. Piske Jubilee Singers 20; fair house. U. S. Marine Band 22 and matinee; entire house sold at advanced prices. Ole Olson 27; Corinne 2, 3.——Items: Frederick Warde will arrange to close next season near Spokane, and spend a portion of his outing in the mountains of Washington.—The Lion's Mouth has been so satisfactory, it will be made Mr. Warde's leading piece next season.

WEST VIRGINIA.

HINTON.—Opera House (J. Alex. Parker, manager): Clair Tuttle April 11-16; good houses.

WISCONSIN.

MILWAUKEE.—Davidson (Sherman Brown, manager): Hoss and Hoss was presented April 24-27.——Academy (Sherman Brown, manager): Robert Mantell in Monbars and Corsican Brothers 23-27 to fair houses. Mr. Mantell's excellent acting was thoroughly enjoyed.——Bijou (Jacob Litt, manager): Mr. Barnes of New York 24-30 to poor houses.——People's (J. S. Raynor, manager): The Ideal Extravaganzers 25-30 to fair houses.——Items: Managers Litt and Davis have announced the following roster of their road cos. for next season: The Nutmeg Girl, with Annie Lewis as the star, Sol. Litt, manager; Melville Stoltz, advance agent. Yon Vonson: John E. Hogarty, manager; Bert. H. Gonden, advance agent. The Ensign: A. W. Dingwall, business manager; Joe Paige Smith, manager; Stowaway: George A. Kingsbury, advance agent. The manager of The Stowaway has not been decided upon.—Joe Hart, Manager Litt's scenic artist, has just returned from St. Paul, having completed a handsome new drop-curtain for the Grand Opera Opera House, and is now engaged touching up the scenery for the road cos. for next season.

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): Spooner Dramatic co. closed a week's engagement 23 to good houses at cheap prices.

RACINE.—Belle City Opera House (Frank J. Miller, manager): Henry E. Dixey appeared in The Solicitor April 19; Hoss and Hoss was presented 23.

APPLETON.—Opera House (E. Erb, manager): May Bretonne co. April 18-23; fair houses. Maud Granger 28; Crazy Lot 4, 5.

FOND DU LAC.—Crescent Opera House (P. B. Haber, manager): Marie Prescott in Cleopatra April 20; good house and very satisfactory performance.

MADISON.—Fuller Opera House (E. M. Fuller, manager): Rhea in La Czarina April 20; large and fashionable audience.

ASHLAND.—Grand Opera House (W. C. Marshall, manager): Maude Granger to one of the largest audiences of the season April 25. A Social Session 26; good business.

MARSHFIELD.—Opera House (Korth and Bast, managers): Berlain's Chicago Comedy co. to good houses. Little Trixie 5.

LA CROSSE.—Theatre (James Strasilipka, manager): Sinbad April 21; capacity of the house; general satisfaction.

SHEBOYGAN.—Opera House (J. M. Kohler, manager): The Maud Atkinson co. opened their Spring and Autumn season April 18. Marie Prescott in Cleopatra 23 to good business.——Item: Manager Kohler, who has recently been elected Mayor of this city, met with a serious accident at Milwaukee last week. While stepping from a street car his foot slipped, and he fell, breaking his leg twice.

CHIPPEWA FALLS.—Opera House (W. H. Stoddard, manager): Two Johns 20, April 21: good business. Social Session 25, large audience.

CANADA.

HALIFAX.—Academy of Music (B. B. Clarke, manager): Josie Mills co. April 18-23; good performances; business fair.

MONTREAL.—Theatre Royal (Sparrow and Jacobs, managers): The Bottom of the Sea April 25-30 to good business.

CHATHAM.—Grand Opera House (W. W. Scane, manager): Primrose and West's Minstrels pleased a crowded house April 21. The first minstrel performance that has drawn a majority of the fair sex. They enjoyed it thoroughly. County Fair next.——Item: Manager Scane has succeeded in drawing such numbers from the neighboring towns that the Erie and Huron Railway now runs special trains, and finds it pays them well, as well as putting the dollar in the box-office.

HAMILTON.—Grand Opera House (Thomas Reche, manager): Primrose and West's Minstrels April 25; S. R. O. Audience delighted.——Item: Mr. Reche, the popular manager of this house, will be tendered his annual benefit 7, the attraction being Fred. C. Whitney's co. in A Modern Husband.

LONDON.—Grand Opera House (Frank Kirchmer, manager): Primrose and West's Minstrels to S. R. O. April 22. George Primrose had a hearty reception, as this city is his birthplace. Dr. H. L. Flint, hypnotist, drew fair houses for eight nights ending 27. Fast Mail 28; Herrmann 29.

ST. JOHN.—Opera House (A. O. Skinner, manager): Milton Aborn Comic Opera co. in Three Black Cloaks April 21. Robert Macaire 22, 23; Boccacio 25, 26 to very large houses.

ST. CATHARINES.—Grand Opera House (H. G. Hunt manager) The Carleton Opera co. appeared April 21 to good business in Indigo. The co. was without an orchestra, and numbered about twenty-five people, although advertising a co. of fifty, and asking high prices. Apart from Mr. Carleton and Charles H. Drew, there seems to be but little talent in the co. The performance was not a success.

VICTORIA.—Theatre (James Collins, manager): Frederick Warde in The Lion's Mouth 14, 15; full houses.

FOREIGN ECHOES.

It is rumored that The Cenci, which the Shelley Society are so anxious to revive for one performance only, may be put on at the Haymarket, with Tree as the monster of the play.

The directors of the Crystal Palace have decided to give "Judas Maccabeus" at the Handel Festival with a band and chorus of three thousand performers on June 25.

On May 17 occurs the Fete Franco-Russe, which will be given at the Opera under the patronage of the Baroness de Mohrenheim. The programme is most attractive. It begins, of course, with the Russian anthem followed by the finale of the Coronation Ballet from La Vie Pour le Tsar. After this comes LeSicilian and then a Moorish Masquerade, danced by Louis XIV., and Mlle. de la Vallière at Versailles will be given. There will be a concert and the evening will conclude with Monsieur de Pourcangnac.

Midsummer Day, by Walter Frith, is the new *lever du rideau* at the St. James' Theatre. The plot is not particularly original, being a simple treatment of an old theme. An irritable husband and a jealous wife separate for no sufficient reason and try to live apart regardless of each other. There is one link that binds them, their child. After eleven years they are reunited, of course, and all ends well.

Ta-ra-ra-Boom-de-ay is now delighting Parisian audiences. It is sung by Mlle. Violette at the Empire. Here is the way the first verse runs in the revised version:

Voyez ici la timide'
De tout courage elle est vide'
Tellement craintive et heureuse,
Trouvez-vous qu'elle est heureuse'
Elle est toujours si prudente
Qu'a ce moment ou elle chante,
Elle aurait envie de pleurer,
Si elle n'allait pas danser.
Ta-ra ra, etc.

In December last, Mlle. Cernuser, a ballet-girl at the Grand Theatre at Lyons, was badly burned while endeavoring to extinguish the burning dress of one of her companions. Since that time she has been treated at the Hôtel Dieu. Not long ago she was presented by Rivond, Prefect of the Rhône Department, with a second-class medal which had been forwarded by the Minister of the Interior, at the request of M. Bourgeois.

The new play at the Adelphi, For the King, is taken from Scott's "Woodstock," for the most part, but many of the leading incidents are original. The character of Cromwell is treated from an entirely new point of view.

Marie Halton made a great success of La Cigale at the Princess' Theatre, Melbourne.

A new musical prodigy has appeared in London, a nine-year-old Russian pianist with an unpronounceable name. It is said that he will not play unless given as many sweetmeats as he dares eat. *The Players* gives utterance to the heartfelt desire, that all pianists were similarly peculiar. "Then," it says, "when we did not want to listen, we need not give the sweetmeats, and peaceful silence would be more common in our drawing-rooms."

Ann Hathaway's cottage has become the property of the English nation. The price paid was £3,000.

The Maelstrom, produced at the Shaftesbury, is Mark Melford's dramatic study on insanity which has been successfully touring through the provinces under the title of The Hidden Terror.

The Ibsenite craze has broken out with renewed fury. Elizabeth Robbins and Marion Lea intend to give a series of matinees at which Hedda Gabler will be played. Afterwards Rosmersholm will be produced.

Janet Achurch and Charles Charrington have returned to London and will play in their original parts in A Doll's House.

Calmour, the unsuccessful author of The Breadwinner, is undaunted by the failure of that play. He expects to bring out his blank verse drama, Cyrene, and has a tragedy entitled Elvestine in preparation.

Incog, American success, may be produced in London for a short season.

Among the works to be represented by the Carl Rosa company during their provincial tour, is Verdi's Otello, which will be given in English. Another novelty will be Hamish McCunn's new opera. Tannhäuser may also be given in English.

Kyrle Bellew and Mrs. Potter will produce Hero and Leander on Monday next at Manchester.

The new Shakespeare Theatre at Buenos Ayres is to be opened by a company playing Paul Jones, under the management of Charles Wibrow.

The late Fred. Guinett, circus proprietor, left his sons a fortune of £30,000.

J. Comyns Carr is writing a poetic play, founded on the Arthurian legend, for Henry Irving.

Carmen Up to Data had quite a success in Berlin.

Marie Rose is about to come forward in a new role, that of an operatic librettist. She is writing a grand opera book, based on an Italian story by Lamartine. The music will be composed by Henry Wood.

By way of London comes the story that a New York manager wrote to Mrs. Deacon, whose husband shot her lover, offering her an engagement to star in America.

Rubenstein, Massenet, and Saint-Saëns have consented to conduct concerts at the Vienna Musical Exhibition.

Lottie Collins will shortly produce a new song by the author of "Ta-ra-ra."

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

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Bonner, Marjorie	Hoskins, Daniel H.	Mgr. Herr Paderewski
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Fry, Madame	Mgr. McGinley's Nit Off	Williams, J.
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DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

ACROSS THE POTOMAC: New York city April 18—indefinite.

ALL THE COMFORTS OF HOME: Boise City, Idaho, May 3, Ogden, Utah, 4, Provo 5, Salt Lake City 6, 7, Denver, Col., 9-14.

ALMA HEYWOOD: Lawrenceburg, Ky., May 4, Cynthiana 4, Paris 5, Maysville 6, Brookville, Ind., 7, Greenfield 9, Franklin 10, Edinburg 11, Danville 12, Salem 13, Belford 14, Bloomington 16, Martinsville 17, Spencer 18, Washington 19.

ALFRED W. FREMONT: Bowling Green, Ky., May 3, Madison, Ind., 5.

A BREEZY TIME: Johnstown, Pa., May 3, Lebanon, 4, Pottsville 5, Easton 6, Elizabeth, N. J., 7, New York city 9-14.

AUGUSTIN DALY: Baltimore, Md., May 2-7.

ALONE IN LONDON: Rock Island, Ill., May 3, Clinton, Ia., 4, Galena, Ill., 5, Dubuque, Ia., 6, La Crosse, Wis., 7, St. Paul, Minn., 9-14, Minneapolis 16-21.

ARIZONA JOE: Washington, D. C., May 2-7, Pittsburg, Pa., 9-14, Cincinnati, O., 16-21.

ADA GRAY: Grand Rapids, Mich., May 2-7, Milwaukee, Wis., 8-14, Chicago, Ill., 15-21.

ALABAMA: Chicago, Ill., May 2-21.

AVENGED: La Grange, Ore., May 3, Huntington 4, Walla Walla, Wash., 5, Dayton 6, Moscow, Idaho, 7.

A. R. WILDER: Napa City, Cal., May 3, 4, Vallejo 5-7.

ANNIE WARD TIFFANY: Chicago, Ill., May 2-7.

AVENGER'S OATH: Doylestown, Pa., May 5, Conshohocken 6, Phœnixville 7.

ALVIN JOSLIN: Turner's Falls, Mass., May 2, Rockville, Conn., 3, Willimantic 4, Danielsonville 5, Putnam 6, Southbridge 7.

ALEXANDER SALVINI: Boston, Mass., May 2-21.

ANNIE MITCHELL: Bellaire, O., May 2-7, Newark 9-14, Indianapolis, Ind., 16-21.

BALDWIN COMEDY: Lexington, Ky., May 2-7.

BEACON LIGHTS: Waltham, Mass., May 3, Marlboro 4, Attleboro 5, Fitchburg 6.

BLUE JEANS: Denver, Col., May 2-7, Salt Lake City, Utah, 9-11, Ogden, 12, 13, San Francisco, Cal., 16-June 24.

BERRE-BARROUR: Para City, Idaho, May 2-4, Evanston, Wyo., 5-7 Green River 9, 10, Rock Springs 11-14, Rollins 16-18, Laramie 19-21.

BLANDE STOCK: Kansas City, Mo., March 14-May 7.

BOSTON COMEDY (Webber's): Chatham, N. B., May 5-12.

BRODBOLL COMEDY: Burlington, Kans., May 2-7.

BLACK THORN: Brooklyn, N. Y., May 2-7, Newark, N. J., 9-14.

COLD DAY: Iron Mountain, Mich., May 3, Hancock 5, Red Jacket 6, Houghton 7, Duluth, Minn., 9, West Superior, Wis., 10, Bessemer, Mich., 11, Ishpeming 12, Marquette 13, 14, Sault Ste. Marie 16, 17, Cheboygan 18, Alpena 19, Charlotte 21.

CITY DIRECTORY: Chicago, Ill., May 2-7, Brooklyn, N. Y., 9-14.

CRAZY LOT: Kankanna, Wis., May 4, Appleton 4, 5, New London 6, Medina 7.

CHIP 600 COMEDY (Berlain's): Black River Falls, Wis., May 4-7, Medford 9-11, Phillips 12-14, Rhinelander 16-21.

CARROLL JOHNSON: Denver, Col., May 2-7.

CLARENCE BENNETT: Kane, Pa., May 2-7.

CHARLES FROHMAN'S STOCK (Boston): Bangor, Me., May 3, Portland, 4, 5, Chelsea, Mass., 6, Waltham 7, Newport, R. I., 9, Woonsocket 10, Pawtucket 11, Fall River, Mass., 12, Attleboro 13, Fitchburg 14, Nashua, N. H., 16, Laconia 17, Concord 18, Montpelier, Vt., 19, Burlington 20, 21.

CLEMENCEAU CASE: Brooklyn, E. D., May 2-7.

CHARLES STEVENSON'S: Salamanca, N. Y., May 2-7.

CLAIR TUTTLE: Ronceverte, W. Va., May 3, 4, Covington 5-7.

CORA TANNER: New York city April 16-May 7.

CRUISKEEN'S LAWN: Kansas City, Mo., May 2-7.

COUNTY FAIR: Brooklyn, N. Y., May 2-7.

CORSE PAYTON: Moline, Ill., May 2-7.

CHARITY BALL: Harlem, N. Y., May 2-7.

CHAS. A. GARDNER: Cleveland, O., May 2-7, Erie, Pa., 9, Salamanca, N. Y., 10, Reedsville, Pa., 11, Warren, O., 12, Salem 13, Massillon 14, Uhrichsville 16, New Philadelphia 17, Canton 18, Rochester, Pa., 19, Butler 20, Tarentum 21.

COUNTY FAIR (Burgess'): Boston, Mass., Sept. 7—indefinite.

DAN. A. KELLY: Philadelphia, Pa., May 2-7.

DEAR IRISH BOY: Milwaukee, Wis., May 2-7.

DR. LANGE-RISING COMEDY: Hoboken, N. J., May 2-7.

DANGER SIGNAL: Valparaiso, Ind., May 3, Fort Wayne 4, Canton, O., 5, Johnstown, Pa., 6, Altoona 7, Jersey City, N. J., 9-14, Philadelphia, Pa., 16-21.

DR. BILL: Brooklyn, N. Y., May 2-7.

DEAN AND KETCHUM: Frankfort Mich., May 2-7.

DANGERS OF A GREAT CITY: New York city May 2-7.

DANIEL SULLY: Jersey City, N. J., May 2-7.

EFFIE ELLSLER: Kearney, Neb., May 3, Hastings 4, Grand Island 5, Council Bluffs, Ia., 6, Lincoln, Neb., 7, Marshalltown, Ia., 9, Cedar Rapids 10, Burlington 11, Aurora, Ill., 12, La Salle 13, Joliet 14, Milwaukee, Wis., 15-17, Davenport, Ia., 18, Dubuque 19, Lacrosse, Wis., 20, Madison 21.

E. S. WILLARD: Boston, Mass., April 18-May 14.

EDWARD HARRIGAN: New York city Sept. 14—

E. H. SOTHERN: Brooklyn, N. Y., May 2-7.

EUNICE GOODRICH: Aurora, Ill., May 2-7, Elgin 9-14, Peoria 16-21.

EMMA WELLS: Milton, Ont., May 2-7.

EDWIN ARDEN: Philadelphia, Pa., May 2-7.

EVANGELINE: Brooklyn, E. D., May 2-7.

FRANK MAYO: Fremont, O., May 3, Sandusky 4, Defiance 5, Fostoria 6, Lima 7, Muncie, Ind., 9, Union City 10, Anderson 11, Kokomo 12, Frankfort 13, Crawfordsville 14.

FAST MAIL (Southern): Hamilton, Mont., May 2, 3, Niagara Falls, N. Y., 4, Lockport 5, Corry, Pa., 6, Union City 7, Cleveland, O., 8-14.

FRANK DANIELS: Butte, Mont., May 2-4, Anaconda 5, Spokane Falls, Wash., 6, 7, Victoria, B. C., 9, 10, Nanaimo 11, Vancouver 12, 13, Port Townsend 14, Tacoma 16-18, Olympia 19, Seattle 20-21.

FRANK I. FRAYNE, JR.: Cleveland, O., May 2-7.

FRANCESCA REDDING-HUGH STANTON: Bradford, Pa., May 2-7, Hornellsville, N. Y., 9-14.

FANNY DAVENPORT: Cincinnati, O., May 2-7, St. Louis, Mo., 9-14, Chicago, Ill., 16-28.

FRANK S. DAVIDSON: Cuba, N. Y., May 3, Belmont 4, Bolivar 5, Kinzua, Pa., 6, Tidioute 7.

FRANK M. CURTIS: Providence, R. I., May 2-6.

FREDERICK PAULDING: Providence, R. I., May 5-7, New York city, 9-14, Philadelphia Pa., 16-21.

FRIEDA: New York city, May 9-14.

FAST MAIL (Northern): Chicago, Ill., May 1-7.

FIRE PATROL (Pearson's): Canton, O., May 3, Massillon 4, Alliance 5, Salem 6, Youngstown 7, Pittsburg, Pa., 9-14.

GREAT METROPOLIS: Jersey City, N. J., May 2-7.

GO-WOG-GO MOHAWK: Rochester, N. Y., May 2-7, Buffalo 9-14, Toronto, Ont., 16-21.

GRAY AND STEPHENS: New York city May 9-14.

GERMAN LILIPUTIANS: Indianapolis, Ind., May 2-14.

GEORGE C. STALEY: Philadelphia, Pa., May 2-7.

GERRY STOCK: Fort Wayne, Ind., March 26—indefinite.

GRISSER-DAVIES: San Francisco, Cal., April 4—indefinite.

GIBLER COMEDY: Collinsville, Ill., May 2-7.

HOLDEN COMEDY: Indianapolis, Ind., May 2-7.

HETTIE BERNARD-CHASE: Belleville, Ont., May 4, Trenton 4, Picton 5, Port Hope 6, Peterboro 7.

HONEST HEARTS AND WILLING HANDS: Pittsburg, Pa., May 2-7, Philadelphia 9-11, Brooklyn, N. Y., 16-23.

HENSHAW AND TEN BROECK: Binghamton, N. Y., May 3, Oswego 4, Corning 5, Ithaca 6, Lyons 7, Oswego 9, Carthage 11, Gouverneur 12.

HANDS ACROSS THE SEA: Newark, N. J., May 2-7, Paterson 9-11, Plainfield 12, Bethlehem, Pa., 13, Easton 14.

HOSS AND HOSS: Indianapolis, Ind., May 3, 4, Springfield, O., 5, Dayton 6, Hamilton 7.

HOLE IN THE GROUND: New York city May 2-7.

HUNTLEY COMEDY: Montgomery, Ala., May 2-14.

HENRY T. CHANDRAU: Brooklyn, E. D., May 2-7.

HARPER AND TAYLOR DRAMATIC: Mulvane, Kans., May 3, 4.

IDA VAN CORTLAND: Bay City, Mich., May 2-7, Alpena 9-14.

IVY LEAF: Minneapolis, Minn., May 3, 4, St. Paul 5-7.

JOHN D'ORMOND: Marshalltown, Ia., May 2-7.

JAMES O'NEILL: Grand Rapids, Mich., May 2, Muskegon 3, East Saginaw 4, Lansing 7, Tiffin, O., 8, Wheeling, W. Va., 10, Cumberland, Md., 11, Wilmington, Del., 13, Trenton, N. J., 14.

J. R. CUMPSON: Louisville, Ky., May 2-7.

JOSEPHINE WOODRUFF: Wheeling, W. Va., May 3, Weston 6, 7.

JULIA MARLOWE: Newark, N. J., May 2-7.

J. H. WALLICK: San Francisco, Cal., May 2-14.

JUSTUS ADAMS: Homer, N. Y., May 3, Cazenovia 4, Camden 5-7, Binghamton 9-14, Cooperstown 16, 17, Cobleskill 18, 19.

JOSIE MILLS: Halifax, N. S., April 18-May 21.

JAMES R. MACKIE: New York city May 2-7.

JARBEAU COMEDY: New York city May 2-7.

JADE (No. 2): Chelsea, Mass., May 3, Lynn 4, New Bedford 5, Manchester 6.

KANASKA: Pittsburg, Pa., May 2-7.

LITTLE NUGGET: Lima, O., May 3, Defiance 4, Fort Wayne, Ind., 5, Hungtinton 6, Logansport 7.

LIMITED MAIL: Jacksonville, Ill., May 3, Streator 4, Ottawa 5, Joliet 6, Englewood 7, Milwaukee, Wis., 8-14, Racine 15, Janesville 17, Madison 18, Chippewa Falls 19, Eau Claire 20, Stillwater 21.

LYCEUM THEATRE (Sharpley's): Higginsville, May 2-7, Richmond 9-14, Marceline 16-21.

LATER ON: Oakland, Cal., May 3, San Jose 4, Stockton 5, Sacramento 6, 7, Portland, Ore., 9-14.

LOST PARADISE: Milwaukee, Wis., May 2-7.

LABADIE-ROWELL: Delphos, O., May 3, Cambridge 4, Washington, Pa., 11, 12.

LITTLE GOLDIE: Cincinnati, O., May 1-7.

LEWIS MORRISON: Philadelphia, Pa., May 2-14, Boston, Mass., 16-June 27.

LYCEUM THEATRE (Frohman's): New York city, Nov. 16—indefinite.

LITTLE LORD FAUNTLEROY: Parkersburg, W. Va., May 3, Weston 4, Grafton 5, Wheeling 6, 7, Butler Pa., 9, Johnstown 10, Altoona 11, Tyrone 12, Girardville 13, Lancaster 14.

LITTLE TRIXIE: Neilsville, Wis., May 4, Mansfield 5, Steven's Point 6, Wausau 7.

LOUISE HAMILTON: Bristol, Conn., May 3, 4, Waterbury 5-7, Thomaston 9-11, Danbury 12-14.

LITTLE TIPPIT: Philadelphia, Pa., May 9-21.

MADAME MODJESKA: Pittsburg, Pa., May 2-7.

MATTIE VICKERS: Brooklyn, N. Y., May 2-7.

MR. AND MRS. KENDAL: Brooklyn, E. D., May 2-7, Philadelphia, Pa., 9-14, Toledo, O., 16, Bay City, Mich., 17, East Saginaw 18, Grand Rapids 19, Kalamazoo 20.

MIDNIGHT ALARM (Pearson's, A): Jersey City, N. J., May 2-7.

MORA-WILLIAMS: Oil City, Pa., May 2-7, Jamestown, N. Y., 9-14, Fredonia 16-21.

MAUDE OSWALD: Hillsboro, O., May 3.

MR. BARNES OF NEW YORK: St. Paul, Minn., May 2-7, Minneapolis 9-14.

MARIE HUBERT FROHMAN: Eureka Springs, Ark., May 3, 4, Springfield, Mo., 5, 7, Carthage 9, Joplin 10, Pittsburg, Kans., 11, Parsons 12, Fort Scott 14.

MARIE WAINWRIGHT: Portland, Ore., May 2-7, Seattle, Wash., 9-11, Tacoma 12-14, Boise City, Idaho, 17, 17, Cheyenne, Wyo., 21.

MAY BRETONNE: Antigo, Wis., May 2-7, Iron Mountain, Mich., 9-14.

MARIE PRESCOTT: Upper Sandusky, O., May 3, Luna 4, Kenton 5, Marion 6, Newark 7, Uhrichsville 9, Canton 10, Salem 11, Steubenville 12, Butler, Pa., 13, Johnstown 14, Altoona 16, Tyrone 17, Shamokin 18, Shenandoah 19, Pottsville 20, Girardsville 21.

MELVILLE SISTERS: Terre Haute, Ind., May 2-7.

MUGGS' LANDING: Buffalo, N. Y., May 2-7, Montreal, P. Q., 9-14.

MR. WILKINSON'S WIDOWS: New York city April 18 May 7.

MIDNIGHT ALARM: St. Louis, Mo., May 1-7.

MOSLEY AND FERRY: Akron, O., May 3, Newark 4, 5.

MRS. JOHN DREW: Philadelphia, Pa., May 2-7.

MISS HELYETT: Boston, Mass., April 18-May 7.

MAUDE ATKINSON: Pent Water, Mich., May 3, Hart 4, 5, Shelby 6, 7.

MR AND MRS. SIDNEY DREW: Rock Springs, Wyo., May 3, Cheyenne 4, Grand Island, Neb., 5, St. Joseph, Mo., 6, Sedalia 7, St. Louis 8-14.

MINNA GALE: St. Paul, Minn., May 2-4, Minneapolis 5-7, Eau Claire, Wis., 9, Wausau 10, Oshkosh 11, Madison 12, Racine 13, Englewood, Ill., 14.

MY JACK (Walter Sanford's): Colorado Springs, Col., May 3, Pueblo 4, 5, Leadville 6, 7.

MAY LOUISE AGEN: Lead City, So. Dak., May 2-4, Custer 5, Hill City 6, Fort Robinson, Neb., 7.

MARGARET MATHER: Harlem, N. Y., May 2-7.

MR. WILKINSON'S WIDOWS: St. Louis, Mo., May 1-7.

MME. JANAUSCHEK: New York city May 2-7.

MCGINTY'S NIGHT OUT: Wellsville, N. Y., May 2, Eldred Pa., 4, Ridgway 5, Dubois 6, Punxsutawney 7, Irvona 9, Coalport 10, Johnstown 11, Fayette City 12, St Clairsville 13, Uhrichsville 14.

MIDNIGHT BELL: St. Louis, Mo., May 1-7.

NELLIE M. HENRY: New York city May 2-14.

NATURAL GAS: Buffalo, N. Y., May 2-4, Rochester 5-7, Chicago, Ill., 8-21.

NAT C. GOODWIN: Yonkers, N. Y., May 3, Poughkeepsie 4, Albany 5, 6, Troy 7, Boston, Mass., 9, Lowell 10, Manchester, N. H., 11, New Bedford, Mass., 12, Worcester 13, 14.

NOSS JOLLITIES: Elyria, O., May 3, Cuyahoga Falls 4, Kent 5, Greenville, Pa., 6, Sharon 7, Mercer 9, Beaver Falls 10-12, New Brighton 13, 14.

N. S. WOOD: Montreal, P. Q., May 2-7.

OH, WHAT A NIGHT: Decatur, Ill., May 3, Champaign 4, Bloomington 5, Lincoln 6, Peoria 7.

OLD, OLD STORY: Chicago, Ill., May 2-9.

OLE OLSON: Great Falls, Mont., May 3, Marysville 5, Anaconda 7, Butte City 9-11, Bozeman 12, Livingston 13, Miles City 14, Bismark, No. Dak., 16, Jamestown 17, Grand Forks 18.

OLD JED PROUTY: Burlington, Vt., May 3, Montpelier 4, Barre 5, Concord, N. H., 6, Portsmouth 7, Lawrence, Mass., 9, Saco, Me., 10, Dover, N. H., 11, Amesbury, Mass., 13, Haverhill 14, Boston 16-21.

O'DOWD'S NEIGHBORS: Milwaukee Wis., May 2-7.

OLD HOMESTEAD: Glens Falls, N. Y., May 3, Schenectady 4, Amsterdam 5, Johnstown 6, Utica 7, Ogdensburg 9, Watertown 10, Oswego 11, Auburn 12, Syracuse 13, 14, Albany 16-18 Poughkeepsie 19, Newburg 20, Yonkers 21.

OLD HOMESTEAD (Denman Thompson): Chicago, Ill., March 7—indefinite

PAT MALONEY COMEDY: East Brady, Pa., May 3, Ford City 4, Kittanning 5, Natrona 9, Tarentum 7.

PATTERSON'S THEATRE: Oldtown, Me., May 27.

PECK'S BAD BOY: Wiscasset, Me., May 3, Damariscatta 4, Bath 5, Richmond 6, Gardiner 7, Hallowell 9, Winthrop 10, Oakland 11, Waterville 12.

PEOPLE'S THEATRE (Henry's): Bristol, R. I., May 2-7.

PATTI ROSA: East Saginaw, Mich., May 3, Port Huron 4, Detroit 5-7.

POLICE PATROL (Pearson's): Chicago, Ill., April 25-May 7, Philadelphia, Pa., 9-14, New York city 16-28.

PIPOU STOCK: Troy, N. Y., May 3, 4, Albany 5-7.

POWER OF THE PRESS: San Francisco, Cal., May 2-14.

PETE PETERSEN: Hurley, Wis., May 3.

PAY TRAIN: Toledo, O., May 2-7, Toronto, Ont., 9-14, Hamilton 16-18, London 19-21.

PAIR OF KIDS: Lafayette, Ind., May 3, Logansport 4.

PAUL KAUVAR: Providence, R. I., May 2-7.

ROSE COGHLAN: Chicago, Ill., May 9-21.

RAYMOND COMEDY: Augusta, Ill., May 2-7.

ROBY OF THE HILL: Philadelphia, Pa., May 2-7.

ROBERT MANTELL: Philadelphia, Pa., May 2-7, Brooklyn, N. Y., 9-14, Boston, Mass., 16-28.

RHEA: Omaha, Neb., May 3, 4, Sioux City, Ia., 5, St. Joseph, Mo., 6, Topeka, Kans., 7.

ROBERT MCKINLEY: Grand Junction, Col., May 3, Scofield 4, 5, Castle Gate 6, 7.

ROLAND REED: Albany, N. Y., May 2, Springfield, Mass., 3, Marlboro 7, Fall River 9, New Bedford 10, Brockton 11, Woonsocket, R. I., 12, Lowell, Mass., 13, Paterson, N. J., 14, Pottsville, Pa., 16, Lancaster 17, Johnstown 18, Altoona 19.

ROSINA VOKES: New York city May 2-21.

RICHARD MANSFIELD: San Francisco, Cal., April 18-May 14, Fresno 16, Los Angeles 17-21.

REED COMEDIANS: Springer, N. Mex., May 3, Trinidad, Col., 5.

ROYAL THEATRE (Deave's): Central City, Col., May 6, 7, Canon City 9, 10, Salida 11, 12, Buena Vista 13, 14, Leadville 16-21.

SEVIER PAYTON: Walnut Ridge, Ark., May 2-7.

SACKETT COMEDY: Sheboygan, Wis., May 2-7.

SMITH-GORTON'S: Richfield Springs, N. Y., May 19-21.

STUART ROBSON'S: Cleveland, O., May 2-4, Buffalo, N. Y., 5-7.

SINBAD: St. Louis, Mo., May 1-7, Jacksonville, Ill., 9, Decatur 10, Bloomington 11, 12.

ST. FELIX SISTERS: Buena Vista, Col., May 3, Gilman 4, 5, Glenwood Springs 6, 7, Aspen 9-14, Grand Junction 16, 17, Montrose 19-21.

SPIDER AND FLY: Helena, Mont., May 3, 4, Great Falls 5, 6, Bozeman 7, Fargo 9, Winnipeg, Man., 10-12, Grand Forks, N. Dak., 13, Crookston 14, St. Paul, Minn., 15-21.

SIDE-TRACKED: Newaygo, Mich., May 3, Big Rapids 4, Stanton 5, St. Louis 6, Ithaca 7.

SPOONER COMEDY: Quincy, Ill., May 2-7.

SHE COULDN'T MARRY THREE (Lillian Kennedy): Rochester, Minn., May 3, Winona 4, Red Wing 5, Duluth 6, Superior, Wis., 7, Brainard, Minn., 9, St. Cloud 10, Stillwater 11, Hastings 12, St. Peter 13, Mankato 14, Sioux City, Ia., 16, Sioux Falls, So. Dak., 17, Mitchell 18, Huron 19, Watertown 20, Aberdeen 21.

SUPERBA (Hanlons'): Chicago, Ill., May 2-7.

SOL SMITH RUSSELL: Chicago, Ill., April 17-May 21.

SPOONER DRAMATIC: Waukesha, Wis., May 2-7, Beaver Dam 9-14, Green Bay 16-21.

TEN NIGHTS IN A BAR-ROOM (Brehm's): Covington, Ind., May 3, Veedersburg 4.

THE DAZZLER: Newburg, N. Y., May 3, Kingston 4, Yonkers 5, Plainfield, N. J., 6, Trenton 7, Baltimore, Md., 9-14, Pittsburg, Pa., 16-21.

TWO OLD CRONIES (Wells'): Pittsburg, Pa., May 2-7, Urbana, O., 9, Greenville 10, St. Marv's 11, Defiance 12, No. Baltimore 13, Bowling Green 14.

TUXEDO: Utica, N. Y., May 4.

THE BURGLAR: Hoboken, N. J., May 3, 4, Paterson 5-7.

THERESA NEWCOMB: Lawrence, Mass., May 3, 4, Lynn 5, Amesbury 6, Lowell 7.

TWO SISTERS: Boston, Mass., May 2-7, Brooklyn, E. D., 16-21.

TWO JOHNS: Minneapolis, Minn., May 2-7.

THE SOUTH: Louisville, Ky., May 2-7.

TONY FARRELL: Montreal, P. Q., May 2-7.

THE SOUDAN: Chicago, Ill., April 25-May 7.

THE VOODOO: Pittsburg, Pa., May 2-7, Buffalo, N. Y., 9-11, Albany 12-14.

THOMAS E. SHEA: Springfield, O., May 2-7.

THE VENDETTA: Detroit, Mich., May 2-7, Toledo, O., 16-21.

TRIP TO CHINATOWN: New York city Nov. 9—indefinite.

ULLIE AKERSTROM: New Haven, Conn., May 2-4, New Britain 5-7, Meriden 9-11, Bridgeport 12-14.

UNCLE RUBE: Weedsport, N. Y., May 3, Newark 4, Phelps 5, Clifton Springs 6, Honeoye Falls 7, Geneseo 9, Nunda 10, Attica 11.

WM. H. CRANE: New York city Jan. 12—indefinite.

WAITE COMEDY: Allentown, Pa., May 2-7.

WARREN NOBLE: Fond du Lac, Wis., May 2-7.

WILFRED CLARKE: Norfolk, Va., May 3, Newport News 4, Suffolk 5, Richmond 6, 7, Staunton 9, Roanoke 10, Lynchburg 11, Charlottesville 12, Fredericksburg 13, Alexandria, 14.

OPERA AND CONCERT.

AGNES HUNTINGTON: Los Angeles, Cal., May 2-7.

ANNIE PIXLEY OPERA: New York city April 18-May 14.

ADELINA PATTI: Washington, D. C., May 3, Baltimore, Md., 6.

BELLSHAZZAR: Pittsburg, Pa., May 2-7.

BOSTONIANS: Salt Lake City, Utah, May 3, 4, Ogden 5.

CORINNE OPERA BURLESQUE: Spokane Falls, Wash., May 3, Anaconda, Mont., 4, Butte City 6, 7, Helena 9-11, Great Falls 12 13, Bozeman 14.

CROW CONCERT: Effingham, Ill., May 3, Altamont 4.

CARLETON OPERA: Washington, D. C., May 2-July 23.

DIGBY BELL OPERA: New York city May 2 indefinite.

DE WOLF HOPPER: New York city May 9-June 4.

DESHON OPERA: Savannah, Ga., May 2-24.

FRANCIS WILSON COMIC OPERA: New York city Oct. 5-May 7.

JULES GRAU OPERA: Charleston, S. C., May 2-July 2.

JEANNIE WINSTON OPERA: Baltimore, Md., May 9-21.

KING KALICO: New York city June 6-Aug. 13.

LITTLE TYCOON OPERA: Washington, D. C., May 2-7, Harlem, N. Y., 9-14, Philadelphia, Pa., 16-June 4.

LILLIAN RUSSELL OPERA: Philadelphia, Pa., April 25-May 7.

MCGIBENY FAMILY CONCERT: Newark, O., May 3, Coshocton 4, Uhrichsville 5, Cadiz 6, Massillon 7, Wooster 9, Millersburg 10, Mansfield 11, Kent 13, Hudson 14, Ravenna 16, Salem 17, New Lisbon 18, East Liverpool 19, Beaver Falls, Pa., 20.

NASHVILLE STUDENTS (Wright's): Crete, Neb., May 5, Aurora 7.

NEW AMERICAN OPERA (Hinrich's): Philadelphia, Pa., May 2—indefinite.

NEW YORK OPERA: Seattle, Wash., May 5-7.

OVIDE MUSIN CONCERT: San Francisco, Cal., May 1-4, Sacramento 5, Albany, Ore., 6, Salem 7, Portland 9, 10, Tacoma, Wash., 11, Seattle 12, Ellensburg 13, Spokane Falls 14, Missoula, Mont., 16, Butte 17, 18, Great Falls 19, 20.

PUGSLEY CONCERT: Chattanooga, Tenn., May 2-7.

PAULINE HALL OPERA: New Bedford, Mass., May 3, Brockton 4, Lowell 5, Lynn 6, 7.

SHACKFORD OPERA: Memphis, Tenn., April 25-May 7.

SHIP AHOY: St. Joseph, Mo., May 3, Lincoln, Neb., 4, 5, Omaha 6-8, Des Moines, Ia., 9, 10, Burlington 14, Chicago, Ill., 15-21.

U. S. MARINE BAND: Cleveland, O., May 3, Youngstown 4, Pittsburg, Pa., 5, Harrisburg 6, Baltimore, Md., 7, Washington, D. C., 9-

WILBUR OPERA: Cleveland, O., April 2—indefinite.

VARIETY AND BURLESQUE.

BILLY LESTER SPECIALTY: Newark, N. J., May 2-7.

BOB FITZSIMMONS: Philadelphia, Pa., May 2-7, New York city 9-21.

CARMENCITA: New York city Jan. 25—indefinite.

CITY SPORTS BURLESQUE: Brooklyn, N. Y., May 2-7.

CREOLE BURLESQUE (Jack's): New York city May 2-7.

CITY CLUB BURLESQUE: Cincinnati, O., May 1-7.

DELAUR AND DELMONT SPECIALTY: Columbus, O., May 2-7.

ENGLISH GAIETY GIRLS: Providence, R. I., May 2-7.

FAY FOSTER BURLESQUE: Washington, D. C., May 2-7.

FRENCH FOLLY BURLESQUE: Worcester, Mass., May 2-7.

GUS HILL SPECIALTY: Albany, N. Y., May 3, 4.

HARRY WILLIAMS: New York city May 2-7.

HENRY BURLESQUE: New York city April 11-May 7.

HARRY KERNELL: New York city May 2-7.

HIS NIBS AND HIS KOBS BURLESQUE: Fulton, Mo., May 3, Mexico 4, Louisiana 5, Canton 6, Keokuk, Ia., 7, Des Moines 9, Council Bluffs 10, Omaha, Neb., 11.

IDA SIDDONS: Ogden, Utah, May 2.

JESSIE MAY HALL'S IDEALS: Henry, Ill., May 2-7.

LILLY CLAY GAIETY BURLESQUE: Chicago, Ill., April 24-May 7.

LONDON GAIETY GIRLS (Flynn's): Philadelphia, Pa., May 2-7.

LESTER AND WILLIAMS BURLESQUE: Baltimore, Md., May 2-7.

NIGHT OWLS: Boston, Mass., May 2-7.

PARIS GAIETY GIRLS: Susquehanna, Pa., May 3, Altoona 4, Cumberland, Md., 5, Washington, Pa., 6, Portsmouth, O., 7.

TURNER GAIETY GIRLS: Philadelphia, Pa., May 9-14.

TONY PASTOR'S SPECIALTY: Syracuse, N. Y., May 2-4, Rochester 5-7, Detroit, Mich., 9-14, Chicago, 16 June 4.

WHALEN AND MARTELL: Louisville, Ky., May 2-7, Indianapolis, Ind., 9-14, Cincinnati, O., 16-21.

MINSTRELS.

CLEVELAND'S: Barre, Vt., May 3, No. Adams, Mass., 5, Poughkeepsie, N. Y., 7, Philadelphia, Pa., 9-14.

NEW ORLEANS (Neff's): Kingman, Kans., May 4, Medicine Lodge 4, Harper 5, Anthony 6, Winfield 7.

PRIMROSE AND WEST: Montreal, P. Q., May 2-4, Lewiston, Me., 5, Portland 6, 7.

CIRCUSES.

BARNUM AND BAILEY CIRCUS: Paterson, N. J., May 3, Lancaster, Pa., 7.

COOPER'S CIRCUS: Streator, Ill., May 4, Pontiac 5, Peoria 6, Delavan 7, Lincoln 9, Clinton 10, Urbana 11, Arcola 12, Mattoon 13, Shelbyville 14, Pana 16, Vandalia 16, Centralia 17, Hillsboro 18, Carlinville 19.

COLE'S CIRCUS: Galesburg, Ill., May 3, Monmouth 4, Bushnell 5, Macomb 6, Colchester 7, Canton 9, Havana 10, Beardstown 11, Virginia 12, Jacksonville 13, Pittsfield 14, Winchester 15, Woodhouse 16, Jerseyville 18, East St. Louis 19.

DORIS' CIRCUS: Rushville, Ill., May 3, Mt. Sterlin 4, Pittsfield 5, Jacksonville 6, Whitehall 7.

FOREPAUGH'S CIRCUS: Chester, Pa., May 3, Pottstown 4, Reading 5, Pottsville 6, Shamokin 7, Shenandoah 9, Allentown 10, Easton 11, Hazleton 12, Wilkes-Barre 13, Towanda 14, Buffalo, N. Y., 16, 17, Danville, Pa., 18, Elmira, N. Y., 19, Scranton, Pa., 20, Pittston 21.

HENDERSON AND ALLEN'S CIRCUS: Maquoketa, Ia., May 3, Monticello 4, Anamosa 5, McClairsville 6, Oxford Junction 7.

L. W. WASHBURN CIRCUS: Frenchtown, N. J., May 5.

MILES ORTON'S CIRCUS: Paducah, Ky., May 4.

RINGLING BROTHERS' CIRCUS: Monroe, Wis., May 3, Savannah, Ill., 4, Waukeeta, Ia., 5, Anamosa 6, Sigourney 7, Kansas City, Mo., 9.

ROBERT HUNTING'S CIRCUS: Corry, Pa., May 7, Elmira, N. Y., 9.

RICE'S AMERICAN CIRCUS: Mt. Sterling, Ill., May 3, Dixon 4, Princeton 5, La Salle 6, Ottawa 7.

SCRIBNER AND SMITH'S CIRCUS: Warren, O., May 3, Ravenna 4, Kent 5, Akron 6, Cuyahoga Falls 7.

YOUNG AND BALDWIN'S CIRCUS: Des Moines, Ia., May 2-7.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES: Asbury Park, N. J., May 3, 4, Atlantic City 5-7.

KELLAR: Philadelphia, Pa., Nov. 2—indefinite.

PROFESSOR H. L. FLINT (Mesmerist): Toronto, Ont., April 25-May 7, Toledo, O., 9-14, Detroit, Mich., 16-21.

PROFESSOR HERRMANN: Chicago, Ill., May 2-7, Brooklyn, N. Y., 9-14.

PAWNEE BILL: Stamford, Conn., May 6.

WESTLAKE N. O. MUSEUM: St. Louis, Mo., May 2-14.

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PRESS COMMENTS:

From the Jersey City News of Sept. 6, 1891, on the opening of the Jersey City Opera House.

"By the time the hour for the performance had arrived, the major portion of the audience was pretty well seated, and the preliminary topics had all been settled with general accord from the comfort of the blue plush fauteuils on the floor to the æsthetic merits of Sydney Chidley's very rich and beautiful drop-curtain."

From the Daily Sun, St. John, N. B., Sept. 22, 1891, on the opening of the St. John Opera House.

"The scenery was a revelation to the great mass of the people, who, knowing the hurried manner in which work had to be put through to make ready for the opening night, did not expect anything so artistically complete and appropriate. The gem of the scenes was the drawing-room in a villa in the Bois de Boulogne, and it was applauded to the echo, followed at the close by repeated calls for Mr. Chidley, the scenic artist."

From the Daily Sun, St. John, N. B., Nov. 21, 1891.

"At the conclusion of the first act, the handsome new drop-curtain described in Monday's *Sun* was run down, and it was received with round after round of applause, interspersed with calls for Mr. Chidley, the scenic artist. The curtain was run up, and President Skinner appeared on the stage, accompanied by Mr. Chidley. In a few words, Mr. Skinner expressed the great pleasure it afforded the directors to present the artist with a token of their appreciation of the faithful work he had performed. He then handed Mr. Chidley a handsome gold-headed ebony cane.

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